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Catalogue of
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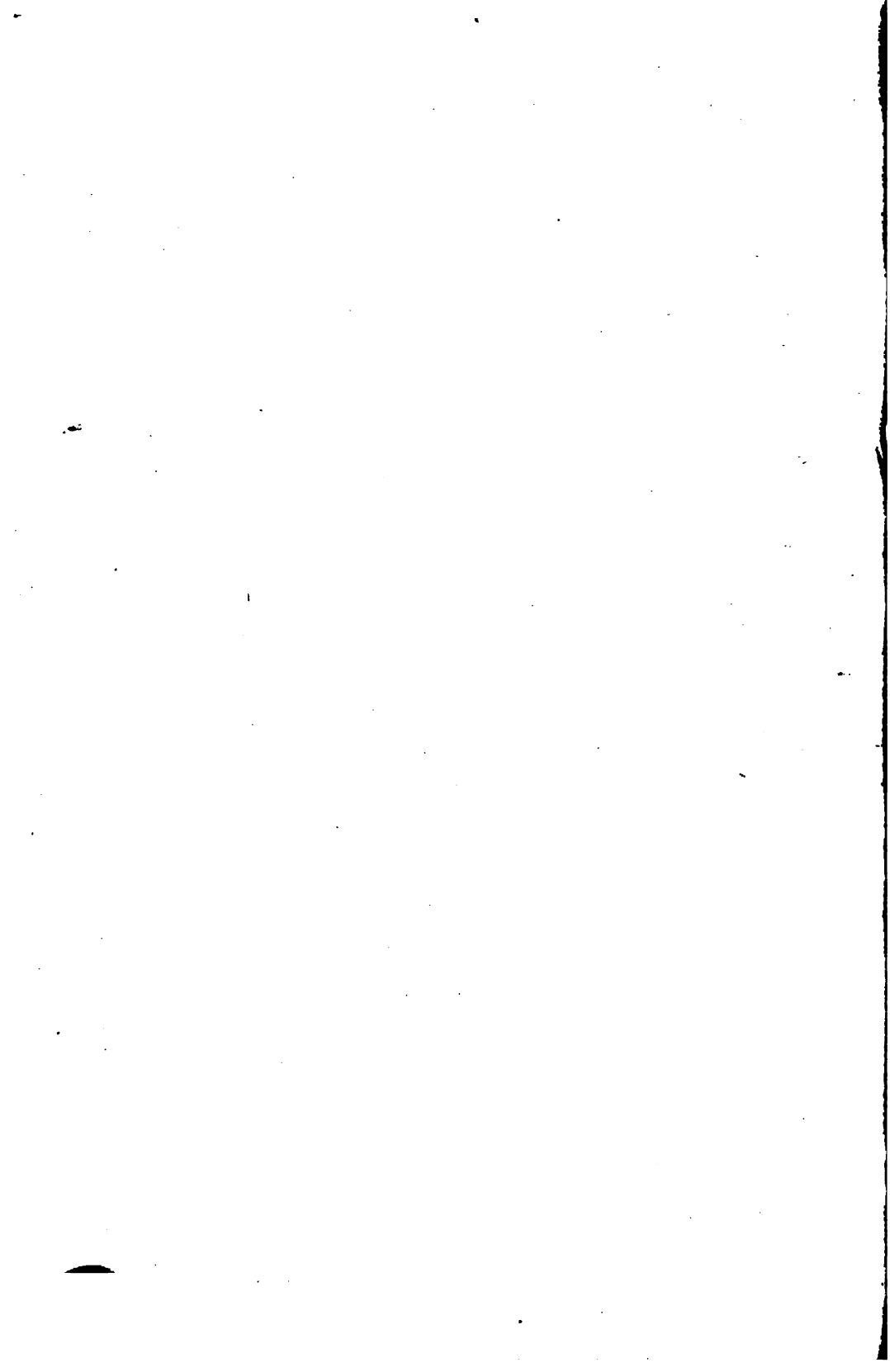


Cincinnati Industrial Exposition.

1874.

PRINTED AND STEREOTYPED BY
ROBERT CLARKE & CO.
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EXHIBITION
OF
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HOUSEHOLD ART,

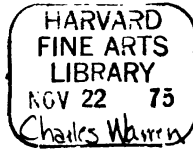
IN THE

CINCINNATI INDUSTRIAL EXPOSITION.

MDCCCLXXIV.

Entered, according to act of Congress, in the year 1874

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CINCINNATI INDUSTRIAL EXPOSITION,

1874.

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NOTICE TO PURCHASERS.

The present exhibition offers a rare opportunity for the purchase of valuable pictures at low prices. These pictures have been chosen with great care.

Interesting subjects, embracing figures and landscapes, have been selected from the easels of artists of established and rising reputation.

Some of these choice works of art have been imported direct from the Paris branch of the house of M. Knoedler & Co., and were chosen for this Exposition by Mr. Knoedler in person. As an evidence that these are sent to us at the cost price, it may be stated that the arrangement is made, "that all pictures unsold will be returned to the house in New York, who refund the ten per cent. duty paid by us at the custom-house in Cincinnati."

Of other pictures, both artists and dealers have placed very low prices upon their contributions, in the hope that they may find purchasers.

The prices of the works of art are marked in the Catalogue.

Those desiring to purchase, or wishing information, may apply at the office, at the west end of the hall, or by letter to Geo. W. Jones, Chairman of the Fine Art Committee.

10—THE CONFIDENT, ... *Verhoven Ball.*
For Sale, \$200.

11—THE GO-CART, ... *Jules Breton*, Paris.

Lent by Chas. E. O'Hara, New York.

The present exhibition is especially rich in the possession of two pictures by this distinguished artist. This wonderful representation of sunlight, and charming glimpse of human nature, was at one time in the noted "Wright" collection, out of which it passed into the hands of its present fortunate owner.

12—THE YOUNG ARTIST, ... *Ludwig*, German.

Lent by Chas. E. O'Hara, New York.

13—DIOGENES, ... *Gerome*, Paris.

For Sale, \$2,000.

By means of the photograph and engraving, as well as by his original pictures, the reputation of this master has been spread throughout America. His pictures are always bought long before they are finished, and at enormous prices. This is one of Gerome's most effective works, and comes from the private collection of a gentleman now absent in Europe.

14—LANDSCAPE, ... *Jules Duprés*, Paris.

Lent by William T. Blodgett, New York.

In composition and color, this picture by Duprés is most characteristic. Duprés stands among the highest of the French landscapists, and many of his works may be found in American collections.

15—EVENING ON THE DANUBE, . . . *W. Broschski*, Munich.

For Sale, \$450. M. Knoedler & Co., New York.

16—A PILGRIM CARAVAN AT DAMASCUS,

E. Lord Weeks, Boston.

For Sale, \$200.

The East has been a fruitful source of subjects for the pencil of the artist. Our countryman, Mr. Weeks, has well described what he has seen.

17—OLD AGE AND CHILDHOOD, . . . *Knaus*, Dusseldorf.

Lent by Joseph Longworth, Cincinnati.

"Now on the faltering footsteps of decay youth presses, ever gay and beautiful youth, in all its forms."

This picture has just left the easel of this celebrated painter, and is the only work he has finished, for a year past, since the death of his daughter. Knaus is without a peer as a painter of genre subjects. In this work, fresh with his best inspirations, he has presented old age and childhood, united in the charm of beauty and simplicity. The tone and color of this picture are wonderfully full and rich.

18—PINE TREES AT CANNES, . . . *W. S. Haseltine*, Rome.
For Sale, \$650. C. F. Haseltine & Co., Philadelphia.

19—BEGGING, . . . *W. Friedenberg*, Pupil of Schreyer.
For Sale, \$300. Myers & Hedian, Baltimore.

20—RETURN FROM THE PROMENADE, . . . *Boutibonne*, Paris.
For Sale, \$1,200.

21—SCENE OFF SHORE, BOATS STRANDED,
A. Achenbach, Dusseldorf.
Lent by J. Longworth, Cincinnati.

22—THE WONDERFUL BABY, . . . *Vautier*, Dusseldorf.
Lent by J. Longworth, Cincinnati.

23—FARM IN BRITTANY, *J. Foxcroft Cole*, Pupil of Jacques.
For Sale, \$250. Doll & Richards, Boston.

24—ROSES, . . . *Geo. C. Lambdin*, Philadelphia.
For Sale, \$150.

25—JUSTICE ASLEEP, ... *T. Couture*, Paris.
Lent by William T. Blodgett, New York.

Le juge dort du sommeil du juste
Le fripon se pose en victime
Arlequin avocat—nous en fait
Voir de toutes, les couleurs, et
Comme au temps du bon La Fontaine
Le volé vit de coquilles.

This is a comparatively recent work from the masterly hands of the celebrated author of the "Decadence des Romains," a picture now in the Luxemburg collection at Paris. The French school of painting is noted for its technique, texture, and color. Couture is not only said to be greatest in these, but he makes them the vehicle for the expression of some important moral truths. This work, which forms one of the superb pictures sent to this Exposition by Mr. Blodgett, is a part of a series, which are episodes characteristic of the social life of Paris. Couture has been called the French Hogarth of the nineteenth century.

26—THE FETE CHAMPETRE, ... *Innocenti*, Rome.
For Sale, \$1,250, gold. M. Knoedler & Co.

Innocenti is a Roman artist, who is extremely popular in Europe, his charming pictures having found their way into the best Paris collections.

27—THE BUTTERFLY, ... *Otto Rethel*, Dusseldorf.
For Sale, \$500. M. Knoedler & Co., New York.

28—CONFIDENCE, ... *Eug. Accard*, Paris.
For Sale, \$650. M. Knoedler & Co., New York.

29—POMPEIIAN DAYS, ... *Coomans*, Paris.
Lent by George Hoadly.

This picture introduces, for the first time in these exhibitions, a French painter who has become celebrated for subjects of this idyllic character.

30—SPRING-TIME, ... *César de Cock*, Paris.
For Sale, \$450. M. Knoedler & Co., New York.

31—FLOCK OF SHEEP, ... *C. Mali*, Munich.
For Sale, \$500. M. Knoedler & Co., New York.

32—GATHERING OF NATURALISTS IN TIME OF LOUIS XV.
Fichel, Paris.

For Sale, \$2,150, gold. M. Knoedler & Co.

Fichel has a reputation comparable to that of Meissonnier. His pictures are marvels of elaboration. The picture which forms one of the Paris importation is not only a picture of costume, but full of curious interest.

33—SLEEPING CHILD, ... *Fleury*, Paris.
Lent by D. H. Holmes, Covington, Ky.

34—EARLY SPRING, ... *J. Appleton Brown*, Paris.
For Sale, \$200. Doll & Richards, Boston.

35—NINTH THERMIDOR, ... *Andrieux*, Paris.
For Sale, \$400. Myers & Hedian, Baltimore.

36—HIGHLAND SHEEP, ... *A. Schenck*, Paris.
For Sale, \$400. M. Knoedler & Co., New York.

37—LANDSCAPE, ... *Geo. Inness*.
For Sale, \$300. J. C. Thom & Co., New York.

38—THE BOUQUET, ... *Po Mei*, Rome.
For Sale, \$650. M. Knoedler & Co., New York.

39—BOY FEEDING BIRD, ... *Richter*, Dusseldorf.
Lent by J. Longworth, Cincinnati.

40—WINTER LANDSCAPE, ... *A. Achenbach, Dusseldorf.*

Lent by E. L. Sargent, Cincinnati.

In the early manner of this artist.

41—LANDSCAPE, WITH CATTLE, *Troyon, Paris (deceased).*

Lent by Henry Gibson, Paris.

This is an admirable example of the work of perhaps the truest and best of all the French landscape painters. Troyon's pictures have always held a high place in estimation and value, but since his death it has been difficult to purchase them at any price.

42—ENVIRON OF VENICE, ... *Ginlio Cecchini.*

For Sale, \$250. Doll & Richards, Boston.

43—SOUVENIR OF THE APPENINES.

Landscape by *Alex. Wust*, Figures by *Joseph Van Lewis*.

For Sale, \$150.

44—STUDY HEAD, GENTLEMAN OF THE SIXTEENTH CENTURY,
David Neal, Munich.

Lent by S. E. Barrett, Chicago.

Mr. Neal is an American artist, who is a pupil of Piloti, and who now resides in Munich.

45—FLOWERS, ... *Miss E. Robbins, Boston.*

For Sale, \$40. Doll & Richards, Boston.

46—AT PRAYER, ... *Gérôme, Paris.*

Lent by William T. Blodgett, New York.

The two pictures here by this celebrated French painter differ widely in subject, while each is a masterpiece of its kind. "At Prayer" is one of those life-like, characteristic scenes of Eastern customs, which have so often employed Gérôme's pencil. Every detail of costume and locality is carefully represented.

47—LIBRARY, ... *Chavet.*

For Sale, \$400. Lent by James M. Burt, New York.

48—NEW ENGLAND LANDSCAPE, *J. Appleton Brown, Paris.*

For Sale, \$250. Doll & Richards, Boston.

49—EVE AFTER THE EXPULSION, . . . *Cabanel*, Paris.

For Sale, \$5,000.

The name of this celebrated painter, who is also a professor in the Ecole des Beaux Arts, adds distinction to this exhibition. It is seldom that Cabanel's works have been seen in this country, and they are rarely offered for sale.

50—THE MARIENKIRCHE, . . . *A. Achenbach*, Dusseldorf.

Lent by Geo. Ward Nichols, Cincinnati.

51—INTERIOR OF TAVERN, . . . *Leon V. Escosura*, Paris.

For Sale, \$1,000. M. Knoedler & Co., New York.

52—MARRIAGE CONTRACT, ... *L. Dansant*, Paris.

For Sale, \$400. Myers & Hedian, Baltimore.

53—CHILD'S HEAD, ... *J. O. Eaton*, New York.

54—ATTACK ON THE GAULS,
Evariste Vital Luminais, Paris, Pupil of Troyon and Cogniet.

Lent by James L. Claghorn, Philadelphia.

Medals, 1852, 1855, 1857, 1861; Chevalier of Legion of Honor. This picture, so forcible in subject, color, and treatment, is one of a very few by this great artist which are in this country.

55—GATHERING FLOWERS, ... *Noel Saunier*, Paris.

For Sale, \$500. M. Knoedler & Co., New York.

56—THE SUICIDE, ... *Décamps*, Paris.

Lent by William T. Blodgett, New York.

In this wonderful work of art, one of the greatest painters of ancient or modern times is seen in the maturity of his power. Twenty years ago, before *Décamps'* death, he was famous, and his pictures difficult to obtain; to-day, it is almost impossible, on any terms, to get possession of these works of genius. *Décamps* was especially successful in the representation of sunlight, and in the tragic story, so powerfully told in the "Suicide," an effect of sunlight is wonderfully portrayed. It performs an important office in the picture.

57—COSSETTE, ... *G. H. Boughton*, London.

Lent by Chas. E. O'Hara, New York.

This most charming picture is fresh from the pencil of an American artist, who has fairly gained pre-eminence among the English people, as well as here. In London, where he now resides, his pictures are bought at high prices.

58—THE SUNLIT WATERFALL, *A. Achenbach*, Dusseldorf.

Lent by Geo. Ward Nichols, Cincinnati.

59—SHEEP, Scene near Honfleur, France,
J. Foxcroft Cole, Pupil of Jacques.

For Sale, \$250. Doll & Richards, Boston.

60—FLOWERS, ... *H. G. Wild*, Boston.

For Sale, \$300. Doll & Richards, Boston.

61—WALTMAN MOUNTAINS, BAVARIA,
W. Allan Gay, Boston.

For Sale, \$200. Doll & Richards, Boston.

The works of Mr. Gay form part of an invoice of interesting and valuable pictures from the house, so well known to connoisseurs, of Doll & Richards, in Boston.

62—THE SLIPPER SHOP IN CAIRO, . . . *Villegas*, Paris.

Lent by William T. Blodgett, New York.

Villegas is a Spanish painter, who has made for himself a world-wide fame by wonderfully painted pictures of color. He chooses those subjects which permit the introduction of positive colors, and then he exhausts the resources of the palette in the use of them. The picture sent to this exhibition is one of the largest, most elaborately finished, and most rich in color of all the works of Villegas.

63—FRUIT AND FLOWERS, ... *Fleury*, Paris.

Lent by D. H. Holmes, Covington, Ky.

64—ELEVATION OF THE HOST, IN THE AUSTRIAN TYROL,
N. F. Riefstahl, Berlin.

Lent by James C. Claghorn, Philadelphia.

This artist, who has of late made Carlsruhe his residence, is one of the superior German artists, but little known in this country.

65—WHITE HEIFER CALF, *Geo. C. Lambdin*, Philadelphia.

For Sale, \$250.

MAIN HALL.

66—SEPTEMBER, ... *Chas. E. Du Bois*, Paris.

For Sale, \$300.

67—FLOWERS AND OBJECTS OF ART, . V. Leclaire, Paris.

For Sale, \$750. M. Knoedler & Co., New York.

As a painter of still-life, objects of *bric-a-brac*, drapery, etc., Leclaire sustains a considerable reputation. There is much solidity, as well as delicacy of execution, in the objects represented in this composition—Japanese vase, flowers, and minor accessories—and, above all, the idea of breadth is well maintained throughout.

68—FOREST OF FONTAINEBLEAU, Ch. Emile Jacques, Paris.

Lent by Fairman Rogers, Philadelphia.

69—DECAY AND REGENERATION,

Edward Von Reuter, Baltimore.

For Sale, \$300.

70—MIST ON THE WATER, EARLY MORNING ON THE COAST
(from the noted Gillott collection),

J. M. W. Turner, English.

Lent by L. B. Harrison, Cincinnati.

This is an admirable example of the works of the greatest of English landscape painters, if not the greatest of English artists. In this marvelous mystery of mist and daylight, is exhibited the most striking characteristics of the celebrated Turner.

71—ECCE HOMO, . Carlo Dolci (born 1615, died 1686).

Lent by R. J. Menefee, Louisville.

An undoubted original from the hands of the great master.

72—THE SMOKER, ... Meissonnier, Paris.

Lent by William T. Blodgett, New York.

No painter of our time has attained as great a reputation as Meissonnier, or, during his life, such extraordinary prices for his pictures. These are sold a long while before they are finished, and when they are exposed at the French Salon, they become the most curious point of attraction for the crowds of connoisseurs. One of this artist's works, known as the "Cavalry Charge," was sold for \$60,000, and Mr. A. T. Stewart has recently given \$20,000 for a picture not more minutely finished than this, in the Cincinnati Exhibition. It is seldom that a picture by Meissonnier is to be seen in this country.

73—THE PAGE OF THE DUCHESS, . Viani, New York.

For Sale, \$500.

M. Viani, the author of three important pictures sent to this exhibition, is an Italian artist of distinguished reputation, who has but recently left his native country to take up his residence in New York.

74—STUDY, SALT MARSHES, . *Mrs. S. T. Darrah*, Boston.
For Sale, \$200. Doll & Richards, Boston.

75—THE COMING STORM, . . . *Hurnshilf*, Munich.
For Sale, \$200. Myers & Hedian, Baltimore.

76—STUDY AT MANCHESTER, MASS.
Mrs. S. T. Darrah, Boston.
For Sale, \$200. Doll & Richards, Boston.

77—WINTER, . . . *G. H. Boughton*, now in London.
For Sale, \$400. Doll & Richards, Boston.

78—WINDHAM MOUNTAIN, . *Laura Woodward*, New York.

79—SCENE IN THE ORIENT, . . . *Ziems*, Paris.
For Sale, \$1,900, gold. M. Knoedler & Co.

The brilliant effects of color by *Ziems* have gained for his works a world-wide market. This picture is one of his most attractive efforts.

80—NEAR DACHAU, BAVARIA, . *Ph. Roth*, Munich.
For Sale, \$500. M. Knoedler & Co., New York.

81—LANDSCAPE, WITH SHEEP, . . . *Aug. Bonheur*.
For Sale, \$2,500, gold. M. Knoedler & Co.

The works of *August Bonheur*, are thought by many, to equal those of his celebrated sister, *Rosa Bonheur*. This picture is a beautiful example of this most popular artist.

82—A TEAM CROSSING THE CAMPAGNA, *C. Pittara*, Rome.
For Sale, \$1,000. M. Knoedler & Co., New York.

The following description has been written of this picture: "The scene represents the lifting of a heavy shower. Through the pools of water, made by the rain on this dreary plain, the great wagon, with its picturesque team of five horses, comes thundering and splashing along. The clearing up of the rain-cloud has been most felicitously rendered by the artist, and all the details of the principal objects have been worked out with great skill."

83—MEDITATION, . . . *F. A. Cot*, Paris.
Lent by Rev. George B. Beecher, Cincinnati.

This picture won for its author the gold medal at one of the recent exhibitions at Paris. Several of *Cot's* pictures are to be found in the noted collections in the Eastern cities, where he is much admired.

- 84—AUTUMN IN THE FOREST OF FONTAINEBLEAU,
Chas. E. Du Bois, Paris.
 For Sale, \$200.

- 85—YOUNG LADIES GATHERING FLOWERS,
Adrien Moreau, Paris.
 For Sale, \$1,100, gold. M. Knoedler & Co.

The works of Moreau are singular, in both subject and color. The exceedingly bright key of color of this picture is a novelty, and its author attains brilliancy only by his delicate sense of the relations of color. Moreau is rapidly advancing in reputation.

- 86—FOREST OF SEVRES, ... *C. De Cock, Paris.*
 For Sale, \$2,500.

- 87—GAMES OF CHILDREN IN POMPEII, . . *Coomans, Paris.*
 For Sale, \$1,650, gold. M. Knoedler & Co.

Like the other picture by Coomans in this exhibition, the one sent from Paris has for its subject Pompeian life. While it is of a similar idyllic character, the attitudes and expression of the children are more realistic.

- 88—THE YOUNG SHEPHERDESS, . . . *Bouchard, Paris.*
 For Sale, \$500, gold. M. Knoedler & Co.

Bouchard is one of the younger artists of the French school, who promises to be celebrated. This picture which makes its first appearance here, is worthy of Breton or Bouguereau.

- 89—THE YOUNG SHEPHERDESS, . . . *J. C. Thom.*
 For Sale, \$300. J. C. Thom & Co., New York.

In this picture the figure is made subordinate to the remarkable description of a bright, glowing, sunlight day, in a pretty pastoral country.

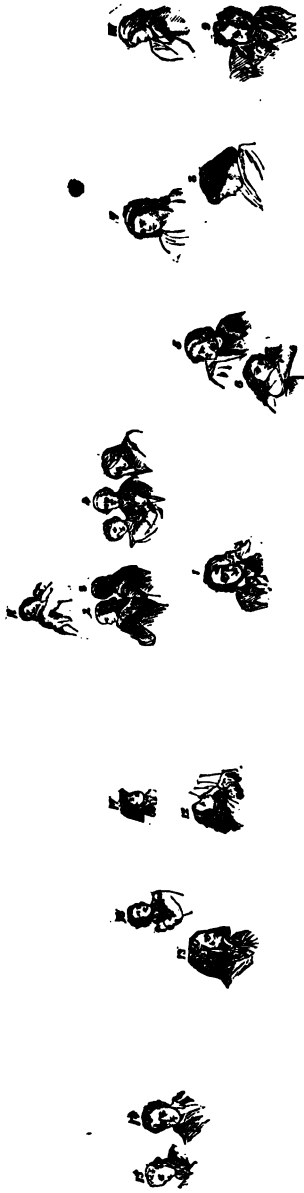
- 90—MORNING ON THE COAST, . . . *J. Crawford Thom.*
 For Sale, \$300. J. C. Thom & Co., New York.

- 91—FRANCIS BIDDING ADIEU TO THE BISHOP OF BARNEBERG
 (from Goethe's "Gotz von Berlichingen"),
Carl Becker.

For Sale, \$7,000. Lent by L. Wolfe, New York.

The correct drawing and superb management of color of this German master are well illustrated in this picture.





1. André Chénier, homme de lettres.
2. Marquis G. de Montalembert.
3. C. F. Rouget de l'Isle, ex-Garde du Corps.
4. P. Durant Puy-Deserins, ex-Maitre des comptes.
5. C. F. S. de Saint-Simon, ex-Evêque d'Agde.
6. Mlle de Coigny.
7. T. F. Saintville Grimaldy, Princesse de Monaco.
8. A. M. F. Nonant Piercourt, Comtesse de Narbonne Pelat.
9. F. B. Bessjouté, Marquis de Roquetaure.
10. J. A. Roucher, homme de lettres.
11. M. C. Lepelletier, Princesse de Chimay.
12. M. A. Leroy, actrice.
13. C. J. F. Mannerille, Marquis Colbert de Maulveriers.
14. J. L. M. Auoune, ex-Maitre des comptes.
15. T. Meynier, ex-prêtre et chaire à l'Hôtel-Dieu de Paris.
16. A. Leguay, Capitaine au 23e régiment de chasseurs à cheval.
17. J. F. Amis, dit Leonard, Coiffeur de la Reine Marie Antoinette.

92—LANDSCAPE, ... *Fuller, Boston.*
For Sale, \$275. Doll & Richards, Boston.

93—MOONLIGHT, ... *W. Lichtenfel.*
For Sale, \$250. Myers & Hedian, Baltimore.

94—FIRST LOVE, ... *William Adolph Bouguereau, Paris.*
For Sale, \$6,000. M. Knoedler & Co., New York.

Prize of Rome, 1850. Medals, 1855, 1857, 1867. Legion of Honor, 1859. A criticism of this picture says, "The story of this fine picture reveals itself at a glance. The modest reserve of the young girl at her spinning-wheel, the earnest pleading of the young man at the vine-clad lattice, present an idyl of youthful life that must have a charm for every heart. The peculiar qualities for which Bouguereau is famous, are more thoroughly combined in this picture, perhaps, than in any other work of this artist heretofore exhibited in America. His method is, so to speak, a *renaissance* of certain of the old masters. In its depth of tone, gradations from dark to light, and that peculiar transparency of effect acknowledged by all painters as a quality difficult of attainment, it is unsurpassed, if equaled, by that of any other artist of modern times."

95—ST. SEBASTIAN STRIPPED FOR EXECUTION,
Artist unknown.
Lent by Dr. Wm. H. Holcombe, New Orleans.

96—PORTRAIT OF A GENTLEMAN, *Gilbert Stuart, American.*
For Sale, \$250. Myers & Hedian, Baltimore.

97—THE ROLL CALL, ... *Muller, Paris.*
Lent by John Taylor Johnstone, New York.

This thrilling picture is a replicate by Muller of his renowned masterpiece in the Luxemburg Gallery, at Paris. It is a striking example of how much more powerful may be the artist who paints pictures than he who writes books. Within the brief limits of this canvas, the tragic story of the Revolution of '93 is more vividly told than in the romances of Dumas or the histories of Michelet and Carlyle. The spectacle before us takes place at the Confergerie, in the "*chamber of those condemned to death.*" This chamber is below the level of the ground, and is inclosed by stone walls, seven and ten feet thick. The daylight comes to it only through a narrow air-hole, protected by strong iron bars. This den of dreadful history is entered by a door, which opens upon the long corridor leading to the grand vaulted hall of the prison. Thus securely surrounded, it is explained why this place should have been selected for its somber and sinister office. Escape from it was impossible. Even at the present time, the visitor entering this dark, dank chamber is chilled with mysterious dread. What must have been the horror of the thousands who, taken from their different prisons, were day by day brought here? With what an indescribable intensity did they listen to the reading of the roll, which called them to the sunlight and to death?

- 98—COAST OF FRANCE, ... *Eugene F. Cecchini.*
For Sale, \$300. Doll & Richards, Boston.
- 99—ASSYRIAN GIRL, ... *Augero, Paris.*
For Sale, \$400. Myers & Hedian, Baltimore.
- 100—COAST OF MANCHESTER, MASS.
Mrs. S. T. Darrah, Boston.
For Sale, \$300. Doll & Richards, Boston.
- 101—POTATO GATHERERS, ... *Jules Breton, Paris.*
Lent by Henry Gibson, Philadelphia.
This important picture, which comes from one of the most beautiful collections in America, is the work of a living French painter, who combines the figures with landscape. He is held to be one of the most genuine and simple of all the modern artists, and his works have the highest popularity.
- 102—HEAD OF NEGRO BOY, ... *L. Spotswood.*
- 103—LANDSCAPE, ... *Munter.*
Lent by John King, Jr., Baltimore.
- 104—DASHING, ... *Edward Von Reuter, Baltimore.*
For Sale, \$300.
- 105—THE UNEXPECTED RETURN, . . . *Carl Hoff, Dusseldorf.*
Lent by Fairman Rogers, Philadelphia.
This brilliantly painted picture is by one of the celebrated German painters, and is admirably illustrative of the thoroughly instructed school to which its author belongs.
- 106—THE LOVERS BY THE SEA, ... *Adolph Artz.*
For Sale, \$500. M. Knoedler & Co., New York.
"In this picture of the modern Dutch school, connoisseurs will not be slow to discern a resemblance to the manner of Joseph Israels, of whom, indeed, Artz is a pupil. The light key in which Israels loves to paint is here. All is dreamy, with a certain romantic sadness about it very appropriate to the episode of the fisher-boy and his sweetheart, exchanging vows upon the breezy sandhill by the sea."
- 107—THE YOUNG GIRL OF ETRETAT, *Hugues Merle, Paris.*
Lent by Fairman Rogers, Philadelphia.
Of all the noted French painters, Merle has commended himself to the American art public by the simplicity and sympathetic character of his subjects, as well as by his skillful and artistic way of painting. The picture, kindly lent from a choice collection, worthily represents this artist.

108—SANS SOUCI, Potsdam, Prussia, . . . *Frank Hill Smith.*

For Sale, \$200. Doll & Richards, Boston.

109—BRIDAL PROCESSION OF VILLAGERS IN ALSACE,

Brion, Paris.

For Sale, \$4,000, gold. M. Knoedler & Co.

By the side of Jules Breton, in all these finer qualities of color, drawing, and sentiment, which make a great artist, stands Gustave Brion. He was born in the Vosges, and makes the social life of that region, so picturesque in architecture and costume, the subject of his pictures. Mr. Knoedler bought this picture from the easel of its author. It is one of the most interesting pictures ever offered for sale in this country.

110—JAPANESE FLOWERS; . . . *W. Allan Gay, Boston.*

For Sale, \$500. Doll & Richards, Boston.

111—LANDSCAPE, EVENING, . . . *R. Burnew, Dusseldorf.*

For Sale, \$1,000. Myers & Hedian, Baltimore.

112—A VISIT TO GRANDMAMA, . . . *A. Duval, Paris.*

For Sale, \$750. M. Knoedler & Co., New York.

113—THE STONE CRUSHER, . . . *Lommen, Dusseldorf.*

Lent by John L. Stettinius, Cincinnati.

This picture, which is a recent acquisition to the art wealth of Cincinnati, has but just left the easel of its author. Its broad treatment, careful finish, and splendid effect of sunlight, give evidence that, in its author, Germany bids fair to have an artist worthy the reputation of Troyon.

114—SPRING-TIME, . . . *Robert Beyeshlag, Munich.*

For Sale, \$1,000. M. Knoedler & Co., New York.

115—CHURCH INTERIOR, . . . *Isabey, Paris.*

Lent by Fairman Rogers, Philadelphia.

But few artists have ever attempted to represent the gorgeous effects of color and architecture of the interiors of churches. Isabey, of Paris, has made these subjects a special study, and this is one of his surprising successes.

116—LANDSCAPE, WITH CATTLE, . . . *Van Marke, Paris.*

For Sale, \$1,900, gold. M. Knoedler & Co.

The only artist who can fairly claim to have succeeded to the reputation of Troyon, is his pupil, Van Marke. This is the judgment of the best European critics. Van Marke does not yet command the prices of his master.

- 117—WINTER MORNING IN ITALY, . . . *F. B. de Blois.*

For Sale, \$300. J. C. Thom & Co., New York.

- 118—VERONICA GAZING UPON THE FACE OF HER DEAD RIVAL,
Viani, New York.

For Sale, \$5,000.

Veronica, the jealous Duchess of St. Guiliano, caused her rival to be murdered, and her head to be sent, hidden in a clothes' basket, to her faithless husband.—*Florentine History XVIIIth Century.*

- 119—OBJECTS OF ART, . . . *Milnes Ramsey, Paris.*

For Sale, \$650. C. F. Haseltine & Co., Philadelphia.

- 120—MARY MAGDALEN, . . . Attributed to *Murillo.*

Lent by Dr. Wm. H. Holcombe, New Orleans.

The gentleman who has so kindly lent this picture for exhibition is in possession of a very interesting history of its authenticity and discovery. This history is too long for insertion here.

- 121—ST. PATRICK'S DAY IN AMERICA, . . . *R. Booth.*

For Sale \$1,000. R. Booth.

- 122—SUNSET IN THE BAVARIAN ALPS, . . . *Carl Millner.*

Lent by Rev. George B. Beecher, Cincinnati.

- 123—ST. MICHAEL, *Francisca Solemina (born 1657, died 1747).*

Lent by R. J. Menefee, Louisville.

An original study for a fresco. A most interesting example of the manner of a highly prized master.

- 124—SHEPHERD AND HIS FLOCK RETURNING HOME,
J. C. Thom.

For Sale, \$600. J. C. Thom & Co., New York.

The treatment of this picture shows the poetic character of its author. It has always been a marked criticism of the works of American painters, that they have not combined landscape with figures. Mr. Thom knows how to unite these with attractive sentiment. This picture, with many others, comes from the house of John C. Thom & Co., of New York. John C. Thom is a brother of James Crawford Thom, the artist.

- 125—SHEEP AND DOGS LOST IN A STORM,
A. Schenck, Dusseldorf.

Lent by J. L. Wolf, New York.

This is a replicate of the picture which attracted so much attention at the exhibition of the National Academy of Design last winter.

- 126—APPROACHING STORM, LANDSCAPE, WITH SHEEP,
Conrad Reinherz.

For Sale, \$450. M. Knoedler & Co., New York.

- 127—ROMAN WELL, . . . *Eugene Meeks, New York.*
For Sale, \$150.

- 128—THE STROLLING PLAYERS, . . . *Schauman, German.*
Lent by John King, Jr., Baltimore.

- 129—TEMPTATION, ... *V. Tortez, Paris.*
For Sale, \$400. M. Knoedler & Co., New York.

- 130—THE HIDDEN NEMESIS, . . *Thos. S. Noble, Cincinnati.*

"And here, mid festal scene, the temptress stood,
In guileless mien, and vestments pure,
And pledged a health and wealth in gilded bowl,
A winsome snare—another soul to lure.

"So oft unwary youth, fair Pleasure leads
Where folly holds her regal sway,
Divining not the vengeful spirit near,
Who waits, Nemesis like, his hapless prey." D. B.

- 131—THE POOR RELATION, ... *F. B. de Blois.*
For Sale, \$600. J. C. Thom & Co., New York.

- 132—NIAGARA FALLS, ... *F. E. Church, New York.*
Lent by John Taylor Johnstone, New York.

Mr. Church has painted several views of the Falls of Niagara. This picture is the first, and, it is believed, the best of them all. This point of view, which is on the Canada side, gives that fine sight in the foreground, of swift running water, the rapids stretching far away up the river, the fall and foam of the ponderous mass of water, and that wondrous effect of rainbow, which is formed from the rising mist of the fall. It is this picture, celebrated in Europe and America, which first gave Church his great reputation.

- 133—SUMMER-TIME, ... *Winslow Homer, New York.*
For Sale, \$300. Lent by James M. Burt, New York.

- 134—EVENING, DRIVING THE CATTLE HOME, *James M. Hart.*
For Sale, \$500. J. C. Thom & Co., New York.

- 135—RIP VAN WINKLE, ... *C. T. Webber, Cincinnati.*
For Sale, \$2,000.

136—DINNER-TIME, ... *H. Werner*, Dusseldorf.

For Sale, \$500. *M. Knoedler & Co.*, New York.

137—PURITY, ... *A. J. H. Way*, Baltimore.

For Sale, \$250.

138—LANDSCAPE IN WESTPHALIA,

W. W. Whitteridge, New York.

Lent by Geo. Ward Nichols, Cincinnati.

This picture is justly celebrated as one of the finest of the works executed by Whitteridge while he was resident at Dusseldorf.

139—THE LAST DAYS OF POMPEII, . . . *F. B. de Blois*.

For Sale, \$600. *J. C. Thom & Co.*, New York.

140—THE SPIRIT OF THE WATERFALL,

T. Buchanan Read, Rome (deceased).

Lent by James L. Claghorn, Philadelphia.

"Her form was small, her figure light,
As is some fabled mountain sprite;
The aerial scarf about her twined,
Like gossamer, seemed to woo the wind;
A shape so light, she seemed to be
That vision which only poets see;
The spirit of that iris small,
Poised on the mist of a waterfall."

[*Read's "Wagoner of the Alleghanies."*]

141—AUTUMN IN THE SIERRA NEVADA,

A. Bierstadt, New York.

This is one of Mr. Bierstadt's important pictures which describe the wonderful scenery of the West. Mr. Bierstadt has distinguished himself in the effort to represent these sublime spectacles which mark the mountains and valleys of the Pacific as more grand and picturesque than any other part of the world. The larger pictures of this artist, like this of "Autumn in the Sierra Nevada," have seldom been exhibited in the Ohio Valley.

142—ARCH OF CONSTANTINE, . *Healy*, American in Rome.

Lent by Marshall O. Roberts, New York.

The figures in this picture are portraits of Longfellow and his daughter, and some American artists.

143—AVE MARIA, . . . *W. W. Whitteridge*, New York.

For Sale, \$1,000.

144—AFTER A STORM, Newburyport, Mass.

J. Appleton Brown, Paris.

For Sale, \$500. Doll & Richards, Boston.

145—CLEARING OFF AT APPLEDORE ISLAND,

Wm. F. De Haas, New York.

For Sale, \$1,000.

146—NARRAGANSETT, . . . *M. F. De Haas*, New York.

For Sale, \$400.

147—LAKE GEORGE, . . . *William Hart*, New York.

Lent by John King, Jr., Baltimore.

148—OCTOBER SCENE, . . . *Jervis McEntee*, New York.

For Sale, \$800.

In this and another picture, Mr. McEntee worthily sustains himself as one of the first of American landscape painters.

149—IDEAL PORTRAIT,

Emil Munier, Paris, Pupil of Bouguereau.

For Sale, \$450. Doll & Richards, Boston.

150—THE RIVER NILE, NEAR CAIRO, EGYPT,

E. Lord Weeks, Boston.

For Sale, \$300.

151—THE ENGLISH CHANNEL, . *M. F. de Haas*, New York.

For Sale, \$1,000. Myers & Hedian, Baltimore.

152—LA CHIFFONIERE, ... *T. W. Wood*.

For Sale, \$325.

An admirable transcript, taken from the life, of a figure, which the traveler may at any time see in the streets of Paris. Mr. Wood was at one time in the atelier of Couture.

153—KENILWORTH CASTLE, . *J. M. Falconer*, New York.

For Sale, \$110.

154—AUTUMN, ... *S. R. Gifford*, New York.

For Sale, \$325. Doll & Richards, Boston.

155—MOUNTAIN SCENERY, . *Mrs. S. T. Darrah*, Boston.

For Sale, \$300. Doll & Richards, Boston.

156—KNICKERBOCKER FARM-YARD, . . . *J. H. Dolph.*

For Sale, \$500.

Dolph is a native artist, who has graduated from the ateliers of the French capital. His contributions to the exhibition are of first importance.

157—LANDSCAPE, ... *Corot, Paris.*

Lent by J. R. Baker.

This artist is specially famous for delicate qualities of color. A few years ago, a well-known collector in New York, foreseeing Corot's reputation, bought all his pictures he could find, at prices ranging from two to four hundred dollars each. The same pictures now sell for as many thousands.

158—OBJECTS OF ART, ... *Milnes Ramsey, Paris.*

For Sale, \$650. C. F. Haseltine & Co., Philadelphia.

159—INDIAN HEAD, ADIRONDACK, *Mary Kollock, New York.*

For Sale, \$300.

160—THE PEACE-MAKERS, ... *Healy, Rome.*

Lent by Marshall O. Roberts, New York.

This celebrated conference took place on board the steamer River Queen, on the Potomac. There were present President Lincoln, Gens. Grant and Sherman, and Admiral Porter. Gen. Sherman, a few days before, with his army, had arrived at Goldsboro, after his march through the Carolinas. From there he was summoned to this conference. Gen. Sherman is pointing out the position of Gen. Johnson and his army, and explains his own plan of campaign. It was at this time that Gen. Sherman received his instructions from President Lincoln, which subsequently led to the celebrated "proposed agreement."

161—THE LITTLE PETS, ... *J. C. Thom.*

For Sale, \$500. J. C. Thom & Co., New York.

This home-like, cheerful picture, so different from others by Thom in this exhibition, shows the versatility of this artist.

162—FRENCH SHEPHERD'S GOING TO MIDNIGHT MASS ON CHRISTMAS EVE, ... *J. C. Thom.*

For Sale, \$700. J. C. Thom & Co., New York.

The author of this important picture, and of several others in this exhibition, is an American, who, for several years, was the friend and companion of Ed. Frère. Mr. Thom has for some time resided in France and England, where his works have a standard value. He has now returned to his native country. The replicate of this interesting picture of the Shepherds was chosen out of a recent London Royal Academy exhibition for the two hundred guinea prize of the London Art Union.

- 163—HIDE AND SEEK, STATUETTE, . . . *John Rogers.*
For Sale, \$50; pedestal, \$25.

WEST HALL.

- 164—AMUSING THE BABY, . . . *James C. Thom.*
For Sale, \$350. J. C. Thom & Co., New York.

This charming picture is in the manner of Frère, so far as choice of subject is concerned. It is as correct in drawing as Frère, but richer in color than most of that master's works.

- 165—NEAR TROUVILLE, PARIS, . . . *Jacques, Paris.*
For Sale, \$425. Doll & Richards, Boston.

- 166—LANDSCAPE, WITH MYTHOLOGICAL FIGURES,
M. Diaz, Paris.
Lent by Leon Van Loo, Cincinnati.

- 167—EQUESTRIAN STATUE OF GEN. MCPHERSON, . *Rabisso.*
One-third size the original. Lent by Society of the Army of the Tennessee.

This admirable statue is a finished model for the colossal figure which is to be erected at the town of Cleves, Ohio, in memory of the late Gen. McPherson.

- 168—SCENE IN A STABLE, . . . *Adams, German.*
Lent by Mrs. E. M. Thoms, Cincinnati.

- 169—LANDSCAPE, BANK LICK, . *George Sharples, Cincinnati.*
Lent by R. J. Menefee, Louisville.

- 170—FRUIT, . . . *Mrs. D. H. James.*
For Sale, \$75.

- 171—NOONDAY IN NEW ENGLAND, . . . *George Inness.*
Lent by Rev. George B. Beecher, Cincinnati.

- 172—THE PICNIC, . . . *W. W. Whitteridge, New York.*
For Sale, \$600.

This work comes direct from the easel of an artist who is most intimately and favorably known to the art public of Cincinnati. It was here that Mr. Whitteridge began his highly successful career, and here may be found many of his best pictures.

- 173—THE PROMENADE, . . . *Viani, New York.*
For Sale, \$250.

- 174—STUDY, MORNING, . . . *Mrs. S. T. Darrah, Boston.*
For Sale, \$200. Doll & Richards, Boston.

175—MARSHAL NEIL ROSES, . . . *M. R. Oakey*, New York.
For Sale, \$100.

176—LAKE GEORGE, ... *A. B. Durand*, New York.
Lent by John King, Jr., Baltimore.

This valuable contribution to the exhibition is painted by the veteran artist, who, more than any other, may be said to be the father of the American school of landscape art.

177—LANDSCAPE, ... *Gabriel*, Paris.
For Sale, \$250. Doll & Richards, Boston.

178—FLORIDA ROSES, ... *A. de C. Hegemen*, New York.
For Sale, \$118.

179—THE NURSERY, ... *Seignac*, Paris.
For Sale, \$350. Doll & Richards, Boston.

180—THE OLD LANE, ... *H. J. Rollins*, Cincinnati.
For Sale, \$75.

181—ADIRONDACKS, ... *James M. Hart*, New York.
Lent by John King, Jr., Baltimore.

182—SNAPPING THE WHIP, . . . *Winslow Homer*, New York.
For Sale, \$1,000.

This is one of the finest works of an American painter, who has a rapidly increasing reputation.

183—HARVESTING, ... *L. Hartman*, German.
Lent by Mrs. E. M. Thoms, Cincinnati.

184—THE FUGITIVES, ... *H. F. Farney*, Cincinnati.
Lent by E. Goepper, Cincinnati.

185—FRUIT, ... *Mrs. D. H. James*.
For Sale, \$100.

186—LANDSCAPE, ... *Ira C. De Nise*.
For Sale, \$150.

187—THE POACHERS, ... *Anton Seitz*, German.
Lent by Mrs. E. M. Thoms, Cincinnati.

This carefully painted picture is the only one in this collection by its well-known author.

188—CHRISTMAS MORNING, . . . *Paul Seignac*, Paris.

For Sale, \$350. M. Knoedler & Co., New York.

Seignac is one of the best of several of the French artists who have painted under the inspiration of Ed. Frère.

189—TWILIGHT GLORY, ... *R. L. Pyne*.

For Sale, \$100. J. C. Thom & Co., New York.

190—SHADY PATH, . . . *A. de C. Hegemen*, New York.

For Sale, \$125.

191—PEASANT COTTAGE, . . . *Wm. Allan Gay*, Boston.

For Sale, \$200.

192—SCENE IN THE EAST, . . . *Welsh*, American.

Lent by J. Burnet, Cincinnati.

193—KINGSTON MOUNTAIN, HUDSON RIVER,

J. F. Cropsey, New York.

For Sale, \$225. L. R. Menger, New York.

194—STUDY HEAD, . . . *Frank Duveneek*, Cincinnati.

Frame designed by H. L. Fry.

195—THE VILLAGE CHURCHYARD, . . . *J. C. Thom*.

For Sale, \$150. J. C. Thom & Co., New York.

196—THE BOUQUET RIVER, . . *Clinton Ogilvie*, New York.

For Sale, \$100.

197—ST. MARGARET, ... *Guercino*, Old Master.

Lent by J. Longworth, Cincinnati.

198—AFTER THE TOILET, ... *Huë*, Paris.

For Sale, \$300. Doll & Richards, Boston.

199—FOG, PILOCHNY, SCOTLAND, *J. M. Falconer*, New York.

For Sale, \$40.

200—SUNSET ON COAST, ... *Welsh*, American.

Lent by J. Burnet, Cincinnati.

201—NARRAGANSETT BAY, . *Ed. Trenchard*, Brooklyn, N. Y.

For Sale, \$75.

- 202—COMING STORM, ... *J. H. Dolph.*
For Sale, \$100.
- 203—OCTOBER, ... *H. J. Rollins, Cincinnati.*
For Sale, \$75.
- 204—THE WILLOWS, ... *Clinton Ogilvie, New York.*
For Sale, \$60.
- 205—TIVOLI, ... *S. R. Gifford, New York.*
For Sale, \$400.
- 206—SLEEPING BOY, ... *H. Benham Hay.*
Lent by Rev. George B. Beecher, Cincinnati.
- 207—SNOW-BOUND, ... *Mortimer Smith, New York.*
For Sale, \$100. M. L. Smith.
- 208—ROAD, WITH GEESE, ... *W. Allan Gay, Boston.*
For Sale, \$175. Doll & Richards, Boston.
- 209—UNCLE SAM, ... *A. Knapp, Cincinnati.*
For Sale, \$25.
- 210—RIVER SPREE, ... *D. M. Falconer, New York.*
For Sale, \$35.
- 211—FISHING BOATS AT VENICE, ... *W. S. Haseltine, Rome.*
For Sale, \$650. C. F. Haseltine & Co., Philadelphia.
- 212—DUKE OF FERRARA, ... *Spanieletto, Spanish.*
Lent by J. Longworth, Cincinnati.
- 213—STUDY AT BARNSTABLE, ... *Mrs. S. T. Darrah, Boston.*
For Sale, \$200. Doll & Richards, Boston.
- 214—INTERIOR OF HOUSE IN ANTWERP, ...
W. W. Woodward, Cincinnati.
Lent by Geo. Ward Nichols.
- 215—ITALIAN GAMIN, ... *O. Brandt, German.*
Lent by J. Burnet, Cincinnati.
- 216—PULLING TEETH, ... *O. Brandt, German.*
Lent by J. Burnet, Cincinnati.

- 217—FISHERWOMAN, ... *H. Johnson*, London.
- 218—HEAD OF GIRL, ... *O. Brandt*, German.
Lent by J. Burnet, Cincinnati.
- 219—HEAD OF BOY, ... *O. Brandt*, German.
Lent by J. Burnet, Cincinnati.
- 220—FOREST SCENE, . . *Geo. Inness*, American in Rome.
Lent by Geo. Ward Nichols, Cincinnati.
- 221—STUDY, MT. CHAMPLAIN, . *Mrs. S. T. Darrah*, Boston.
For Sale, \$200. Doll & Richards, Boston.
- 222—THE BODMER OAK, FONTAINEBLEAU, *F. B. de Blois*.
For Sale, \$200. J. C. Thom & Co., New York.
- 223—CAVALIERS GUARDING TREASURE TRAIN, *Beaur*, German.
Lent by E. L. Sargent, Cincinnati.
- 224—WILD FLOWERS, ... *Adolph Picot*, Paris.
Lent by Rev. George B. Beecher, Cincinnati.
- 225—MARINE, ... *T. C. Lindsey*, Cincinnati.
Lent by A. Hospe, Cincinnati.
- 226—REMNANTS OF THE STORM, ... *R. L. Pyne*.
For Sale, \$50. J. C. Thom & Co., New York.
- 227—HUDSON RIVER, . . . *Jervis McEntee*, New York.
For Sale, \$250.
- 228—MORNING, LAKE GEORGE, . *H. B. Jones*, Baltimore.
For Sale, \$250. Myers & Hedian, Baltimore.
- 229—LANDSCAPE, ... *Weber*, Philadelphia.
Lent by J. Burnet, Cincinnati.
- 230—RETURNING HOME, ... *F. Rorex*, Berlin.
Lent by W. H. Hoover, Cincinnati.
- 231—POCAHONTAS RESCUING JOHN SMITH, . *Victor Nehlig*.
For Sale, \$8,000.

Mr. Victor Nehlig, the author of this magnificent historical picture, is a native of France, but has for several years resided in this country. He is now a resident of Louisville, Ky. The

following extracts are from an elaborate description written of this picture:

"King Powhatan and his chiefs have just closed the council in which it was determined that Captain Smith should suffer death. The fire is still burning in the great council-house, and the preparations are all made for the execution. The prisoner is bound to a rock, and partially held by stalwart chiefs. The executioner, with elevated arms, is nerving every muscle in his frame for a tremendous effort. At this instant, Pocahontas places herself between the executioner's ax and its intended victim. The artist has portrayed the effect of the sudden interruption upon the assembled people, and this instant in reality is the theme of the painting.

"In the upper left-hand corner is grouped the women and children, with the 'medicine man' in the distance, who is making an effort to enter.

"In the upper right-hand quarter of the painting, and on the left of King Powhatan, are several of his chiefs.

"The lower left-hand portion of the painting is filled with a group of chiefs, the clown, and the executioner. Some are envious of the honor of executioner, others anxious that the one blow shall be sufficient, but the clown evidently desires to get a blow with his hammer out of pure deviltry.

"The lower right hand has a number of chiefs in various attitudes and with remarkable countenances. The oldest man in the party is the only one with the least look of pity or compassion, and he, in his crouching position, seems stricken with sympathy for him who is about to suffer.

"The drapery, the implements of war and the chase, the adornment of the persons, the pose of the subjects and the anatomy, are portrayed with a remarkable fidelity to nature.

"Powhatan, the king, occupies the upper middle of the painting, and is the principal figure.

"Captain Smith lies in the middle foreground upon his back, with his head thrown back and eyes riveted upon the executioner.

"The last but central figure of all, the one in which all interest gathers, is Pocahontas, a lovely Indian maiden, just budding into womanhood. Shielding Smith with her left arm, she has raised the right one to ward off the impending blow. Her look is one of mild entreaty. As the executioner's hand relapses from its grasp, his glaring eyes seem to say, 'You are the only being in the world who could have changed my purpose. When shall my hatchet drink of the white man's blood?'"

232—PONTINE MARSHES, . . . W. S. Haseltine, Rome.

For Sale, \$500. C. F. Haseltine & Co., Philadelphia.

233—LEFT IN THE LURCH, . . . S. W. Price.

For Sale, \$400.

Mr. Price is a resident of Lexington, Ky., and draws his admirably subjects from home life.

234—MARSH NEAR ANTWERP,

E. Baxter, Jr., Providence, R. I.

335—LAKE KILLARNEY, . . . *J. F. Kennett*, New York.
For Sale, \$700. Lent by James M. Burt, New York.

236—BON VOYAGE, ... *Wm. Morgan*.
For Sale, \$400. J. C. Thom & Co., New York.

237—INTERIOR, ... *Geo. Ward Nichols*, Cincinnati.

238—INYAN-TE-OPA, OR THE ROCK GATEWAY, Lake Pepin,
Minnesota, ... *Dwight Benton*.
For Sale, \$300.

This curious and noted formation is located near the head of Lake Pepin, one and a half miles from the village of Fontenac. It was held in great reverence by the Dacotah tribe of Indians, who cherished a tradition that the rude resemblance to a head, which caps the structure, was fashioned by the Great Spirit, and set as a sentinel to guard their fishing-grounds. The elevated table-land, on the right, is a prominent landmark among steam-boatmen of the Upper Mississippi, and is known as Diamond Bluff.

239—A STRANGE VISITOR, . *J. Crawford Thom*, New York.
For Sale, \$1,000. J. C. Thom & Co., New York.

240—FLOWERS AND FERNS, . . . *Miss E. Robbins*, Boston.
For Sale, \$100. Doll & Richards, Boston.

241—MARINE, ... *Musin*, Paris.
Lent by John King, Jr., Baltimore.

242—THE THREE GRACES, ... *Vanderwert*.
For Sale, \$800.

243—PORTRAIT, ... *Mary Spencer*, Cincinnati.

244—MORNING ON THE CAMPAGNA.
Lent by Rev. George B. Beecher, Cincinnati.

245—ITALIAN LANDSCAPE, VESUVIUS, *A. Campriani*, Rome.
For Sale, \$350. M. Knoedler & Co., New York.

246—LANDSCAPE, ... *Mrs. Hillard*.

247—LANDSCAPE, ... *Mrs. Hillard*.

248—APPLES, ... *T. J. Adams*.
For Sale, \$100. Doll & Richards, Boston.

249—FRUIT, ... *W. H. Snyder.*
For Sale, \$40.

250—CHERRIES, ... *Mary Spencer, Cincinnati.*
For Sale, \$50.

251—FLOWERS, MULLEN, ... *Miss E. Robbins, Boston.*
For Sale, \$100. Doll & Richards, Boston.

In the East, Miss Robbins has won success from her original and charming way of painting flowers.

252—PORTRAIT, ... JOHN TRUMBULL.
Lent by Dr. W. W. Dawson, Cincinnati.

253—PORTRAIT, ... JOHN TRUMBULL.
Lent by Dr. W. W. Dawson, Cincinnati.

NORTH HALL AND VESTIBULE.

[*Water Colors and Drawings in Black and White, including 254 to 303.*]

254—SPRING MORNING (water color), *C. Chialiva, Italian.*
Lent by J. Longworth, Cincinnati.

255—VIEW IN AN OLD CITY, ... *Telberg.*
Lent by J. Longworth, Cincinnati.

256—CLOUDY DAY (water color), ... *A. Schlater.*
Lent by J. Longworth, Cincinnati.

257—MOLIERE (crayon drawing),
T. Couture, Paris.
Lent by Chas. E. O'Hara, New York.

A superb evidence of the handling of this master.

258—SUMMER-TIME, *Julius Gand Backhuysen, Dusseldorf.*
Lent by J. Longworth, Cincinnati.

259—MUSIC, ... *Boldini.*
Lent by M. Sarony, New York.

This rare example of an artist who has recently attained great popularity, is sent to the exhibition by politeness of Mr. Joseph Jefferson, the actor.

260—CHATHAM STREET, NEW YORK, IN 1855.
D. M. Falconer, New York.
For Sale, \$150.

- 261—THE BREAKING WAVE (sepia drawing),
Schirmer, German.
Lent by Geo. Ward Nichols, Cincinnati.
- 262—FOREST SCENE, ... *Schirmer*, German.
Lent by Geo. Ward Nichols, Cincinnati.
- 263—WATER COLOR, ... *Henry Pike*, Cincinnati.
- 264—LANDSCAPE, ... *Ira C. De Nise*.
For Sale, \$75.
- 265—TYLER DAVIDSON FOUNTAIN, MUTINEERS,
Wm. P. Noble, Cincinnati.
- 266—THE BOWLERS (water color), *Mari Teu Kate*, German.
Lent by J. Longworth, Cincinnati.
- 267—THE CRUCIFIX (a drawing), ... *Ed. Frere*.
For Sale, \$125. J. C. Thom & Co., New York.
A charming drawing by this master, and placed at a low price.
- 268—AT CAPE ANN (water color), *J. C. Nicoll*, New York.
For Sale, \$60.
- 269—SEA COAST (water color), ... *Frantz*, German.
Lent by J. Longworth, Cincinnati.
- 270—CHRISTIAN HARBOR, ... *Hans Gude*.
Lent by J. R. Wright.
- 271—OLD FARM HOUSE, . . *W. H. Snyder*, Brooklyn, N. Y.
For Sale, \$40.
- 272—WATER COLOR, ... *Ed. de Beaumont*, Paris.
For Sale, \$200. Doll & Richards, Boston.
- 273—COUNTRY HOME AT DEDHAM, *Oakey & Jones*, New York.
- 274—HAPPY DAYS, ... *John H. Bogart*, Cincinnati.
For Sale, \$100.
- 275—LITTLE RED RIDING HOOD, ... *F. Rondel*.
For Sale, \$50. J. C. Thom & Co., New York.

276—FIVE A. M., CAN'T GET IN, *D. M. Falconer*, New York.
For Sale, \$50.

277—JOSEPH AND HIS BRETHREN, . . . *H. Billings*, Boston.
For Sale, \$300. Doll & Richards, Boston.

278—THE DAWN OF LIBERTY (charcoal drawing),
E. Forbes, New York.
Lent by Geo. Ward Nichols, Cincinnati.

279—BEACH AT QUOGUE, L. I. . . *M. R. Oakey*, New York.
For Sale, \$35.

280—LANDSCAPE (water color), . . . *A. F. Bellows*, Boston.
For Sale, \$225.

281—FLOWERS, ... *Pauline Girardin*, Paris.
Lent by Rev. George B. Beecher, Cincinnati.

282—FIRST SNOW, ... *G. P. Humphries*, Cincinnati.

283—ARAB. SENTINEL, (water color), . . . *Viani*, New York.
For Sale, \$250.

284—THANKSGIVING EVE, . . . *Geo. P. Humphries*, Cincinnati.

285—SKIPPER IRESON RIDE, . . . *C. G. Bush*, New York.
For Sale, \$350. Doll & Richards, Boston.

286—LOCATING THE ROUTE, . . *John H. Bogart*, Cincinnati.
For Sale, \$150.

287—ON THE WABASH RIVER (pencil drawing),
James K. Wilson, Lafayette, Ind.

288—DEVONSHIRE HOUSE, ... *A. F. Bellows*, Boston.
For Sale, \$225.

Mr. Bellows, who has sent here two of his works, was one of the first among American artists to paint in water colors. He now equals the best of English artists, and has great reputation here and abroad.

289—FRUIT, ... *Pauline Girardin*, Paris.
Lent by Rev. George B. Beecher, Cincinnati.

290—THE DESERTED FARM, . . . *J. C. Nicoll*, New York.

- 291—STRAITMOUTH ISLAND, MASS. (water color),
J. C. Nicoll, New York.

For Sale, \$100.

Mr. Nicoll is secretary of the National Water Color Society,
 and is distinguished for his efforts in behalf of this art.

- 292—LANDSCAPE (charcoal drawing), *Herzog*, Dusseldorf.
 Lent by J. Longworth, Cincinnati.

- 293—THE WABASH RIVER (pencil drawing),
James K. Wilson, Lafayette, Ind.

- 294—PRIMEVAL FOREST (charcoal drawing).
Herzog, Dusseldorf.
 Lent by Geo. Ward Nichols, Cincinnati.

- 295—FIRST APPEARANCE OF SPRING, . . . *F. Rondel*.
 For Sale, \$50. J. C. Thom & Co., New York:

"From whose mirth,
 Pelted with buds, the frowning winter wrapp'd
 His white robe round him, like a minister
 Disgraced, that from the uprisen people runs,
 And fled barefooted, muttering, 'Motley fools
 That fling a saucy triumph in the face
 Of fleeting power, sing! dance! pavilion all
 The tipsy tops of yonder swaggering trees
 With tassel'd fringe! On every wanton puff
 Of passing wind swing out your banners blithe!
 Carpet with squander'd broidery, green and gold,
 The dull land decked for your audacious march!
 Break open earth's hidden treasures! twirl and toss
 Your silly tinkling timbrels that proclaim
 A world's subversion! Fools, I shall return.'"

- 296—PLAYING MOTHER, . . . *D. M. Falconer*, New York.
 For Sale, \$50.

- 297—EVENING ON THE OHIO, . . . *L. Howard*, Cincinnati.

- 298—FLOWERS, . . . *Pauline Girardin*, Paris.
 Lent by. Rev. Geo. B. Beecher, Cincinnati.

- 299—LANDSCAPE (charcoal drawing), . *Herzog*, Dusseldorf.
 Lent by J. Longworth, Cincinnati.

- 300—COMPETITIVE DESIGN FOR OFFICE OF N. Y. EV. POST,
Oakey & Jones, New York.

- 301—CHRISTMAS EVE, . *Geo. P. Humphries*, Cincinnati.

302—SABBATH WALK, . . . *John H. Bogart*, Cincinnati.
For Sale, \$100.

303—DRAWINGS.

All the works numbered 303 have been executed by the students of the Cincinnati University School of Design. The large drawing of the "Laocoon" received the highest prize for the year 1874.

304—PROBASCO FOUNTAIN, MOONLIGHT,
Mrs. M. A. Noxon, Cincinnati.

305—MAGDALEN, ... *Old Master*.
Lent by J. R. Baker.

306—FALLS OF MINNEHAHA, . *Mortimer Smith*, New York.
For Sale, \$400. Lent by J. C. Clegg.

307—SPIRITS OF THE VASTY DEEP, .
E. Leutze, New York.
Lent by Mrs. E. M. Thoms, Cincinnati.

308—MT. CAYAMBI, ... *R. Salas*, South America.
Lent by F. Hassaurek, Cincinnati.

309—THE CAVALIER, ... *A. Cuyp*, Flemish.
Lent by J. W. Stevenson, Covington, Ky.

This superb picture is an undoubted original by the celebrated Dutch painter, and is a fine example of the school of his day. It was presented by the old Duke of Sussex to the father of its present owner, when he was in England, in 1839. This is the only work by Cuyp in this country, and is one of his best.

310—PORTRAIT OF CHAS. HAMMOND, ... *Beard*.
Lent by Mercantile Library Association.

311—LANDSCAPE, WITH DUCKS, . . . *Dellassard*, Paris.
Lent by Mrs. R. B. Bowler, Cincinnati.

312—FULL LENGTH PORTRAIT GEORGE WASHINGTON,
Gilbert Stuart.
Lent by Mrs. A. A. Tranchant.

The owner of this picture is confident in the belief that it is an original picture by Stuart. The face and head are the same as the picture in the Boston Atheneum. This picture is perhaps an original picture, and from the hands of a master.

313—LANDSCAPE, ... *Dellassard*, Paris.
Lent by Mrs. R. B. Bowler, Cincinnati.

314—LANDSCAPE, ... *Boutelle*, New Jersey.
Lent by Mrs. E. M. Thoms, Cincinnati.

315—GAME, FRUIT, ... *Schneider*.
Lent by Mrs. R. B. Bowler.

This is an interesting work by one of the famous old Dutch painters.

• 316—PORTRAIT, ... *Trumbull*.
• Lent by Rufus King.

317—INDIAN FRUIT GIRL, ... *R. Salas*.
Lent by F. Hassaurek, Cincinnati.

318—PORTRAIT, ... *Copley*, American.
Lent by Mrs. R. B. Bowler, Cincinnati.

This picture is of especial interest, as the work of one of those distinguished painters, who, like Stuart, Trumbull, and Sully, mark the early history of art in this country.

319—THE BEGGAR BOY, ... *R. Salas*.
Lent by F. Hassaurek, Cincinnati.

[The sculpture has been placed in the different rooms of Fine Art Hall.]

320—FIGURE OF CHILD (sculpture), *P. Guanierio*, Milan.
Lent by J. J. Emory.

321—BUBBLES (statuette), ... *John Rogers*.
For Sale, \$35.

322—W. H. HARRISON (sculpture), ... *Clevinger*.
Lent by Mercantile Library Association.

This masterly bust is modeled in the best style of an artist who had no superior in his own day.

323—SAILOR BOY (sculpture), ... *M. Ezekiel*, Berlin.

324—MERCURY (sculpture), ... *M. Ezekiel*, Berlin.

325—GRACE DARLING (sculpture), ... *M. Ezekiel*, Berlin.

326—PORTRAIT OF H. L. FRY, *Frank Duveneck*, Cincinnati.
Frame designed by H. L. Fry.

327—CHRIST HEALING THE SICK, ... *Benj. West*, American.
Lent by Dr. S. M. Furman, Henderson, Ky.

328—EARLY SUMMER, . . . *W. H. Wilcox*, Philadelphia.
For Sale, \$500.

329—MIDSUMMER, . . . *J. S. Williams*, Philadelphia.
For Sale, \$300.

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THE
CLAGHORN COLLECTION
OF
ENGRAVINGS.

The Committee, in the present display of prints, have endeavored to give a view of the progress of the art of Engraving and Etching, by presenting choice and selected specimens from Schongauer, in the fifteenth century, to Bank Note Vignettes of the present year. The period of time covers over 450 years, and includes almost the earliest down to the latest work of the burin.

They have been arranged chronologically, except when the exigencies of light and shade have required that this order should be broken, so that a celebrated sheet might be well placed; or, when the Committee wished to present a well-known group together.

The entire collection, with the exception of those marked with an asterisk, are from the large and valuable collection of JAMES L. CLAGHORN, Esq., of Philadelphia, to whose generous sympathy with our Art Exposition we are indebted for the opportunity of displaying an almost unbroken line of works from every distinguished master of the burin.

A few of the plates have been in the preceding exhibitions, but we believe that these prints are almost uniformly in earlier and rarer states.

The additional sheets, marked as indicated above, are from the portfolios of a well-known collector of this city, WM. KARRMANN, Esq.

ENGRAVINGS. AND ETCHINGS.

MARTIN SCHONGAUER, 1420-1499. German.

"The veritable connoisseurs of our time . . . agree that Schongauer is a rare genius, prolific in ideas, and that he imparts a natural movement to his figures, adding sometimes even grace to them; and that although the perspective is defective, the fall of his drapery stiff, and the lines of his thin figures somewhat ignoble (which are the marks of infancy of a regenerated art), it is nevertheless certain that he has the merit of originality and of being far above the German artists of his period."—*Bartsch*.

- 1—Adoration of the Kings. Original.
Early impression.

ISRAEL VON MECKENEN, 1424-1503. Goldsmith and Engraver. German.

- 2—Judith with the Head of Holofernes.
Rare impression.

"The prints of this artist bear generally the stamp of the gothic taste of his age, but without inclosing also any of its beauties."—*Bartsch*.

ANDREA MANTEGNA, 1431-1506. Italian.

"Although the honor of the invention of engraving does not belong to Mantegna, still he is entitled to the credit of making the first successful application of the art."—*Quandt*.

- 3—The Flagellation of our Saviour. Original.

Bartsch, while praising highly "the great beauty" of this artist's designs, claims that his lines lack taste and perfection.

- 4—Combat of Marine Gods. Original.

A. GLOCKENTON, 1432. German.

- 5—Christ before the High Priest. Original.

ROBETTA, 1460-1520. Goldsmith and engraver. Italian.

- 6—Adoration of the Kings. Original.

ALBRECHT DUERER, 1471-1528. German.

"Whatever glory Duerer may have acquired by his talent as a painter, it has been fully equalled by his fame as an engraver. His prints display a burin infinitely free, joined to a skill and delicacy which far surpasses all the works left us by his predecessors."—*Bartsch*.

- 7—Holy Family with the Butterfly. . . . Original.
Very fine.
- 8—St. George entirely armed, with the Dragon dead at his feet. Original.
- 9—The Knight, Death, and the Devil. . . . Original.
Fine, rich impression, from the Marietta collection.
- 10—Madonna with the Pear. Original.
- 11—The Virgin with a Monkey. Original.
- 12—St. Jerome in Penitence. Original.
- 13—Two Angels holding the Holy Handkerchief. (Suadarium.) Original.
- 14—The Great Fortune. Original.
"It is astonishing how, with equal skill, conception, and truth, he (Duerer) handled beauty and ugliness. For a proof of this, see his "Great Fortune"—a figure of the greatest ugliness, and yet the most unequaled of engravings."—*Quandt*.
Early impression.
- 15—Assumption of the Virgin. Original.
Wood-cut.
- *16—The Effects of Jealousy. Original.
First state of the print.
- LUCAS CRANACH, 1472–1553. German.
- 17—St. Christopher. Original wood-cut.
- 18—The Tournament. Original wood-cut.
- MARC ANTONIO RAIMONDI (called Marc Antonio), 1475–1534.
Italian.
"Raimondi is so entirely permeated with the spirit of these divine scintillations—the free sketches and drawings of Raphael—that we are first initiated in Raphael's joyous and magnanimous art-character through these engravings of Marc Antonio."—*Quandt*.
- 19—The Virgin ascending the Steps of the Temple. (La Vierge à l'Escalier.) After Raphael.
- 20—Alexander puts Homer's Works in the Tomb of Achilles. After Raphael.
"This is one of the most perfect plates which Raimondi engraved after Raphael."—*Bartsch*
A very rare sheet.
- 21—Le Serpent parlant à un Jeune Homme. (The Serpent speaking to a Young Man.)
- 22—The Young and Old Bacchant. After Raphael.

23—The Two Sibyls with the Zodiac. . . . After Raphael.

"These sheets, engraved after the designs of Raphael, contain the sublimity of the composition, the purity, and the grace of design which belong only to that great man."—*B. 17. 1.*

MARCO DA RAVENNA; that is, Marco Dente, of Ravenna, a scholar and assistant of Marc Antonio, 1482–1527. Italian.

24—Juno, Ceres, and Psyche. . . . After Raphael.
Very fine.

25—The Rape of Helen. . . . After Raphael.

ALBRECHT ALTDORFER. German. Pupil of Albrecht Duerer, 1488–1528.

26—The Resurrection. Original wood-cut.

*27—Virgin and Child.

From the Esdaile collection.

AGOSTINI VENEZIANO (Musis), 1490–1540. Italian. Marc Antonio's principal pupil and assistant.

28—Four Young Men conducting a Sorceress in triumphal procession on the skeleton of some monstrous animal, called "Lo Stregozzo."

Lomazzo says this is from a design by Michael Angelo, but Eartsch gives it to Raphael. It is Agostino's first work.
Fine early impression.

29—Philosophy. . . . After Raphael.

30—Portrait of Ariadenus Barbarossa, King of Tunis. Original.

*31—Abraham sacrificing Isaac.

Fine impression on thin paper.

HANS SEBALD BEHAM, 1500–1550. A pupil of Duerer and of Marc Antonio. . . . German.

*32—La Melancolie. . . . Original.

LUKAS VAN LEYDEN, 1494–1533. . . . Dutch.

33—The Raising of Lazarus. . . . Original.

"This is in Lukas van Leyden's first manner."—*B. 17. 1.*

34—Pyramus and Thisbe. . . . Original.

35—The Virgin and infant Saviour with two Angels.

Original.

36—Portrait of the Engraver. . . . Original.

37—Adam and Eve after having been driven from Paradise. Original.

"One can not admire sufficiently the fecundity of Lukas van Leyden's genius, in the variety of characters and dresses which he introduces into his compositions. The Italians rendered him justice on this point. The great Guido admitted that he had often studied, in this regard, the works of Lukas, and that he had received great help from them. . . . Prints of this artist are rare. The engraving is so delicate and fine that a few impressions use up the plate."—*Bartsch*.

G. J. CARAGLIO, 1500–1570. Pupil of Marc Antonio. Italian.

38—The Virgin, St. Anna, St. Roch, and St. Sebastian.
After Jacobus Veronensis.

"The prints of this artist show a free, delicate, and clean burin; and nearly all have the merit of a pure design, filled with grace and taste."—*Bartsch*.

GUILIO BONASONE, 1500–1580. Italian.

39—The Rest in Egypt. After Titian.

"Bonasone was a *peintre-graveur* in the true sense of the term, because many of his sheets are after his own invention."—*Bartsch*.

Fine.

GEORGE PENCZ, 1500–1550. A pupil of Duerer and Marc Antonio. German.

"George Pencz was a painter of merit, and one of the most skillful engravers of his time."—*Bartsch*.

40—Thomiris, Queen of the Scythians, plunging the head of Cyrus in a sack of blood. Original.

41—Virginus killing his daughter in the presence of Appius Claudius. Original.

42—The Rape of Amynone. (Triton enlevant Amynone.)
Original.
Fine.

ALBERT CLAAS, 1500–1562.

43—Baptism of the Eunuch. Original.

HEINRICH ALDEGREVER, 1502–1562. Pupil of Albrecht Duerer. German.

"His paintings display very brilliant colors, and his prints a precise and delicate burin."—*Bartsch*.

44—Joseph before the King. Original.

45—Lot and his family leaving Sodom. Original.

*46—Titus Manlius beheading his Son. Original.

NICOLAS BEATRIZET, 1515-1560. The "Master of the Die."
Italian.

47—The Fall of Phæton. After M. Angelo.
Fine.

ENEAS VICO, 1520-1570. Italian.

48—The Army of Charles V. crossing the Elbe. Original.
"This is the first print of Vico's which displays his peculiar manner, and which is distinguished by a clear burin, and close, delicate work."—*Bartsch*.

GEORGIO GHISI, 1520-1582. Italian.

"All his works show a well-skilled burin and clean lines, mixed with points; but one regrets the conventional grades and cold appearance."—*Bartsch*.

49—The Last Supper. After Lambertus Lombardus.
First state of the print.

*50—Theology; or, The Dispute upon the Sacrament. With the address of Hier. Cock.

DIANA GHISI, 1530-1590. Italian.

51—St. Attinia and St. Greciniana. After Ghirlandajo.

"Her works recall those of her brother, George Ghisi, except the burin is not so free, and the lines are too much mixed with the points."—*Bartsch*.

HENDRIK GOLTZIUS, 1558-1617. Dutch.

52—The Virgin weeping over the dead body of Christ.
After Duerer.

"This is one of those sheets in which Goltzius has succeeded so admirably in counterfeiting the manner of Duerer."—*Bartsch*.

"THE SIX MASTER PIECES."

Numbered impressions:

53—The Annunciation. In Raphael's style. . . Original.

54—The Visitation. In Parmegianino's style. . . Original.

55—The Adoration of the Shepherds. In Bassano's style.
Original.

56—The Circumcision. In Duerer's style. . . Original.

57—The Adoration of the Magi. In L. van Leyden's style.
Original.

58—The Holy Family. In Baroccio's style. . . Original.

"These are, without contradiction, among the most beautiful works of this artist, and so much the more to be esteemed, as, having merely the design of imitating the styles of the most celebrated masters, he has succeeded so well as to deceive us with them. Above all, the two pieces which imitate the manner of Duerer and L. van Leyden are real *chefs d'œuvres* of the art."—*Bartsch*.

AGOSTINO CARACCI, 1557-1602. Painter and Engraver. Italian.

59--The Crucifixion. After Paul Veronese.

60--The "Great" St. Jerome. Original.

"This artist will always be an excellent object of study for engravers, and they will profit by regarding him as the best model for the sketches of their works, and, above all, for that of the human form."—*Eveque*.

ANNIBALE CARACCI, 1560-1600. Italian.

61--Madonna with St. Michael. After L. Sabbatini.

J. T. DEBRY, 1561-1623. Flemish.

62--Triumphal Procession of Bacchus. After Guilio Romano.

Fine.

J. DE GHEYN, 1565-1616. Flemish.

63--Perseus and Andromeda. After Vanmander.

Fine.

JAN MULLER, 1570-1625. A follower of Goltzius. Dutch.

"Jan Muller is perhaps the engraver who has wielded the burin with the most audacity. He deserves to be studied by all artists who aspire for distinction in this branch; but the audacity he inspires must be tempered with taste."—*L*.

64--Portrait of Albert, Archduke of Austria. After Rubens.

Brilliant early impression.

65--Portrait of Isabella Clara Eugenia, Archduchess of Austria. After Rubens.

Brilliant early impression.

LUCAS VORSTERMAN, 1578-1631. A pupil of Rubens. Flemish.

66--The Nativity, with Adoration of the Shepherds. After Rubens.

GUIDO RENI, 1579-1642. Painter and Etcher. Italian.

"A pure design, a light hand, a broad taste in the draperies, the folds of which are grandly arranged, hands and feet correctly rendered, and heads particularly, in the most noble and graceful style—these are the attributes of the etchings of this artist, the beauties of which equal those of his paintings."—*Bartsch*.

67--Madonna, Child and St. John. Original.

68--Holy Family. Original.

In two states.

69—The Virgin Mary with Infant Jesus. From the Calamatta Collection.

BOETIUS BOLSWERT, 1580–1634. . . . Flemish.

“The two Bolswerts (Schelte and Boetius) were the intellectual sons of Rubens, who often superintended their work, and occasionally touched up the plates.”—*Quandt*.

70—Christ crucified between the two Thieves, and pierced in the side. . . . After Rubens.

H. VAN GOUDT, 1585–1630. Count Palatine, Amateur Painter and Engraver. . . . German.

71—Aurora. . . . After Elsheimer.
Fine.

SHELTE A. BOLSWERT, 1586. One of the leaders of the Rubens school.

72—The Dead Christ. . . . After Rubens.

73—Christ Crowned with Thorns. . . After Van Dyck.

JOSEF RIBERA, called Spagnoletto, 1589–1656. Italian.

74—St. Jerome. . . . Original.

JACQUES CALLOT, 1592–1635. . . . French.

“Callot had a strong phantasia and great technical skill and he developed a remarkable manner of drawing and engraving, in which his figures are more like long-legged insects and dressed-up monkeys, than human beings. His treatment can be called witty, and is certainly bold.”—*Quandt*.

75—The Temptation of St. Anthony. . . . Original.
This is his principal work.

ANT. VAN DYCK, 1599–1641. . . . Flemish.

76—Judocus Citermans, Painter. . . . Original.
This was afterwards changed to “Justus Suttermans.”
Early state.

CLAUDE GELLEE, called Le Lorrain, 1600–1682. French.

77—The Sea-port, with a large Tower.
Beautiful and rare.

78—The Departure for the Fields.
Fine.

CLAUDE MELLAN, 1601–1688. . . . French.

79—The Sudarium of St. Veronica, with the Face of the Thorn-crowned Saviour. . . . Original.

80—Head of Christ. Original.

There is no cross-hatching;—the effect is reached with firm and boldly drawn parallel lines.

81—Mater Dolorosa. Original.

PAULUS PONTIUS, or Dupont, 1603–1658. A scholar of Rubens. Flemish.

82—The Presentation of the Infant Saviour in the Temple.
After Rubens.

83—The Coronation of St. Rosalia. The Virgin and Child, with St. Peter and St. Paul; the Infant Saviour crowning St. Rosalia with a chaplet of roses. After Van Dyck.

84—St. Roch, the Patron of Plagues, interceding for the Sick. After Rubens.

"The original painting is one of the master-pieces of Rubens, and the engraving is one of the finest works of Pontius."—*Basan*.

REMBRANDT VAN RYN, 1605–1665. Dutch.

"His full name is Harmens Rembrandt Gerritszen. Rembrandt was a celebrated historical painter—the greatest of colorists—and a very eminent etcher; his etchings are distinguished by richness of thought and expression, and by their freedom. He was the founder of a new manner, which has been imitated by many, but equaled by none:—and in the treatment of light and shade, he has never been surpassed."—*Heller*.

85—Christ healing the Sick, called the Hundred Guilder Piece. Original.

An impression of this celebrated etching sold lately in London for £1,180—\$5,900—and yet its original price of one hundred gulden (about sixty dollars) was considered so high and unusual then, that it gave this sheet the soubriquet of the Hundred Guilder Piece.

This is the finest etching upon exhibition.

86—The Raising of Lazarus. Original.
Superb sheet.

87—The Descent from the Cross. Original.
Third state.

88—Death of the Virgin. Original
One of the rarest and most beautiful works of Rembrandt.

89—The Head of an Old Woman, called "Head of Rembrandt's Mother." Original.

90—Christ driving the Money-changers from the Temple. Original.
Second Proof.

91—Portrait of Wtenbogardus, a Dutch Minister. Original.
Early impression and before the Octagon was suppressed.

92—Peter and John at the beautiful gate of the temple.
Original.
Second state—very rare.

WENCESLAUS HOLLAR, 1607-1677. German.

93—Landscape. After P. Van Artois.

*94—Landscapes. After Breughel.

J. G. VAN VLIET, 1610. Dutch.

95—St. Jerome. Original.

ADRIAN VAN OSTADE, 1610-1685. Dutch.

"What Descamps said of his (Ostade's) paintings applies to his etchings. Ostade, only represented low life; he copied nature in such a manner as almost always to make it uglier; but his figures revealed so much thought, finesse, and truth, that one forgets the disgusting subject in admiring the work of genius."—*Bartsch*.

96—The Empty Jug. (*La cruche vide.*) . . . Original.

97—The Lunch. (*Le Goute.*) . . . Original.

98—The Fiddler and Hurdy Gurdy Boy. (*Le violon et le petit vicilleur.*) . . . Original.

99—"La Tendresse Champetre." . . . Original.

*100—The Charlatan. Original.
First state.

"This sheet belongs to Ostade's best period."—*Bartsch*.

*101—Man looking out of Door. (*L'homme appuyé sur le bas de sa porte.*) . . . Original.
Beautiful impression.

102—The Smoker and the Drinker. Original.
First state before retouch of background.

DAVID TENIERS, 1610-1694. Painter and Etcher. French.

103—Dance of Boors. Original.
Fine state.

104—In Front of the Cabaret. Original.
Very fine.

J. SUYDERHOEF, 1610-1669. Dutch.

105—The Lion Hunt. After Rubens.

"The most difficult hunt is to find a fine state of this print."—*Basan*.

Fine.

*106—Portrait of Constantin L'Empereur, ab Oppyck.

After Baudigreen.

First state.

*106a—Portrait of Gillis de Glarges. After Mierevelt.

JAN BOTH, 1610-1651. Dutch.

"Jan Both took Claude for a model. . . . His landscapes display a light fine touch, and are pure etchings."—*Bartsch*.

107—The Great Tree. Original.

*107a—Le Femme Montée sur le Mulet. (Woman riding upon a Mule.) Original.

SIMONE CANTARINI, called Pesarese, 1612-1648. Italian.

A disciple of Guido, to whom he approaches nearer than any other follower of the distinguished painter.

108—Fortune. After Guido.

From the Calamatta Collection.

SIMON DE VIEGER, 1612-1642. Dutch.

109—Fishermen. Original.

"In this sheet the various methods of de Vlieger are combined, as it were, and it is consequently well suited to make us acquainted with the taste peculiar to this artist."—*Bartsch*.

*110—Le bois près du Canal. Original.

"This is one of the finest prints of de Vlieger."—*Bartsch*.

SALVATOR ROSA, 1615-1673. Italian.

111—Death of Regulus. Original etching.

GIOVANNI BENEDETTO CASTIGLIONE, 1617-1670. Italian.

*112—Tobias buries the Dead. Original.

ANTONI WATERLOO, 1616-1660. Dutch.

"What Ruysdael accomplished with the brush and colors, Waterloo did with the graver."—*Quandt*.

113—Landscape. Original etching.

*114—Landscapes. Original etchings.

NICOLAAS BERGHEM, 1620-1683. Dutch.

"Bergheem, finding that he could not in etching give the indispensable effects of color to his landscapes, restricted himself to the animals, in the portrayal of which he was a great master. and thus treated the former simply as a background."—*Quandt*.

115—Crossing the Stream. Original.

The finest work of this artist. Superb impression.

CORNELIS BEGA, 1620-1664. Dutch.

*116—The Three Boors drinking.

First state, with the trace of an intended larger cap for the man on the right.

FRANCOIS DE POILLY, 1622-1693. French.

*117—Portrait of Petro Le Moyne. After Champagne.

WILLIAM FAITHORNE, 1620-1691. English.

118—Portrait of Joannes Wallis, S. T. D. Original.

Excellent impression.

PAUL POTTER, 1625-1654. Dutch.

A thoughtful and accurate observer of nature; from the plant to the "crumpled-horned cow," everything is portrayed with wonderful truth and tenderness.—*Quandt*.

119—The Cowherd. Original etching.

CORNELIUS VISCHER, 1629-1658. Dutch.

"In the almost deceptive imitation of what the painters called transparency of color, and *chiaro-oscuro*, Vischer has no equal."—*Quandt*.

120—Interior with Peasants, called "The Skaters." From a painting by A. von Ostade.

Fine.

*121—Portrait of Gellius de Bouma.

This portrait and that of DeRyck are called the "Great Beards," and are, according to Hecquet, the finest of this master.

Second state. Superb.

*122—The Rat-catcher. Original.

Beautiful copy, with the address of de Jonghe.

ROBERT NANTEUIL, 1630-1678. French

"This distinguished artist took up the method of Claude Mellan—not like him, however, to excite wonder by the means, but simply to produce something excellent."—*Quandt*.

123—Portrait of Louis de Boucherat. Original.

124—Portrait of Jean Francois Sarrasin, Homme de lettres.
Original.

125—Portrait of J. B. Colbert. . . . After Champaigne.
Third state of the sheet. Fine impression.

126—Portrait of Basile Fouquet, Chancelier des Ordres du
Roi.

Superb impression. First state.

127—Portrait of Michael Le Tellier. After Philip Cham-
paigne.

First state, and before the artist's name.

KARL DU JARDIN, 1635–1678. A pupil of Berghem. Dutch.

128—The Shepherdess. . . . Original etching.

"The works of this artist may be ranked with the best."

ANTOINE MASSON, 1636–1700. . . . French.

129—The Supper at Emmaus. . . . After Titian.

Very fine copy.

This engraving is called "La Nappe," from the exquisite
work of the table-cloth.

"A *chef d'œuvre* in this style of engraving."—Bryan.

130—The Portrait of Guillaume de Brisacier, known as the
"Gray-headed Man." . . . After Mignard.

This superb sheet is before the correction of the two errors
in the words "Segretaire" and "Brisasier," in the motto
which runs around the spandrel; and consequently is in
the second state.

131—Portrait of Henri Lorraine, Comte d'Harcourt, called
"Le Cadet à la Perle. . . . After Mignard.

Exceedingly fine.

"This engraving belongs to the model prints of the art
of engraving. All the stuffs, arms, feathers, hair, and, in
fact, all the objects, are executed in the most unequalled
manner. As everything depends upon the excellence of
the impression, fine states of this print are among the most
highly prized and sought after of all engravings."—Quandt.

GERARD EDELINCK, 1640–1707. . . . French.

"If Goltzius sought to solve the problem of the engraver's
duty by a one-sided application of the burin and graver;
Masson in imitating what we call tone, and Franz de Poilly
almost exceptionally limiting himself to the form; so Edel-
inck gathered together all these various methods, and
united them in one aim. He reached the highest skill in
the use of the burin, and used it as a means to give to his
engravings form and color, so far as this is possible to the
engraver."—Quandt.

- 132—Holy Family of Francis I., called "La Vierge au Berceau." After Raphael.

Fine:—before the coat of arms.

This is the master-piece of Edelinck.

- 133—The Combat of Four Horsemen for the Standard.
After Da Vinci.

From the celebrated cartoon by Da Vinci, made in competition with M. Angelo's cartoon of Pisa. Engraved after a copy of the cartoon drawn in red chalk by Rubens, which Edelinck found at Antwerp.

- 134—Alexander entering the Tent of Darius. After Le Brun.

With the name of Goyton in dotted letters.

Fine.

- 135—Frederick Leonard, Printer to the King. After Rigaud.

- 136—Portrait of Charles Mouton, Musician to Louis XIV.
After De Foy.

"Cher Mouton a te voir, ... Je crois t'entendre.

Very fine impression.

CORNELIS VERMEULEN, 1644-1710. French.

- 137—Portrait of John Anthony de Mesmes, Count d'Avaux.
After N. de Largilliere.

"The engraving of the lace in this portrait is quite extraordinary."—*Quandt*.

JOHN LOUIS ROUILLET, 1645-1699. French.

- 138—La Pieta—Les Cinq Douleurs. After Caracci.

The dead Christ is near the tomb on the lap of the Virgin, and three other Holy women are weeping.

PETER DREVET, 1664-1739. French.

- 139—Portrait of Louis Le Grand. After Rigaud.

Fine early state.

Quandt says this sheet was engraved by the younger Drevet.

- 140—Portrait of Louis Quinze. After Rigaud.

Fine.

- 141—Portrait of Louis Alexis de Bourbon. After Rigaud.

CORNELIUS DU SART, 1645-1704. Dutch.

- 142—The Great Fair. Original etching.

The largest etching by Du Sart.

Very fine.

JEAN AUDRAN, 1667-1756. French.
143—Portrait of P. P. Rubens. After Van Dyck.

FRANCOIS CHEREAU, 1680-1729. A pupil of Audran. French.
144—Portrait of Nicholas De Launay. After Rigaud.

JACQUES CHEREAU, 1688-1776. A pupil of Francois. French.
145—Madonna and Child. After Raphael.

PETER IMBERT DREVET, 1697-1739. French.

"His manner of engraving is elegant and full of expression;
his historical sheets are excellently drawn, and the form
and tints reproduced through cross-hatching in a masterly
way."—*Quandt*.

146—Portrait of J. B. Bossuet, the Bishop of Meaux. After
Rigaud.

Splendid impression; before the "dots" after the name of
painter.

147—Portrait of Samuel Bernard, Chevalier de l'Ordre de
St. Michael. After Rigaud.

148—Portrait of Robert de Cotte. After Rigaud.
Beautiful impression.

J. P. LE BAS, 1707-1783. French.
149—The Return to the Farm. After N. Berghem.
Fine early impression.

JACOB HOUBRAKEN, 1698-1780. Dutch.
150—Portrait of Johannes Burmanus, M. D. After
Quinkhard.

FRANCIS VIVARES, 1709-1782. English.
151—View near Naples. After Claude Lorraine.
152—Jonah in the Tempest. After Nicholas Poussin.

C. W. DIETRICY, 1712-1774. German.
153—The Mountebanks. Original etching.

GEORG FRIEDERICH SCHMIDT, 1712-1775. German.

"The engravings of Schmidt are equal to Edelinck's, and
his etchings can be placed side by side with Rem-
brandt's;—his works are a model to the engravers of all
nations and times."—*Quandt*.

154—Portrait of Jean Baptiste Silva, Physician to Louis
XV. After Rigaud.

155—Portrait of Pierre Mignard, Painter. After Rigaud.

- 156—The Philosopher. . . . Etching after Rembrandt.
 157—The Father of the Bride. "Le pere de la fiancée
 reglant sa dot." . . . Etching after Rembrandt.

THOMAS MAJOR, 1715–1768. . . . English.
 158—Moonlight. . . . After Vanderneer.
 Fine.

JOHANN GEORG WILLE, 1717–1808. . . . French
 "The founder of the French school of engraving; he
 stands unequalled for technical skill, for color, for bold lines,
 and brilliant effects."—*Quando*

- 159—Portrait of Louis Phelypeaux, Comte de St. Florentin.
 After Louis Tocque.
 Second state with letters, before the word "ministre"
 and with the white mallets.
 Very rare.

- 160—The Death of Marc Antony. . . . After P. Battoni.
 First state, before the letters.

- 161—Les Musiciens Ambulans. . . . After Dietricy.
 Early state, before the final *e* in "Electorale."

- 162—The Satin Gown. (Instruction paternelle.) After
 Terburg.
 This specimen is "unique," being before all letters and
 the arms.
 Wille engraved this sheet when he was in the full bloom
 of his talent. It is his finest.

- 163—Hagar presented to Abraham by Sarah. After
 Dietricy.
 Artist's proof.

- 164—The Good Friends. (Les Bons Amis.) After Ostade.
 Brilliant artist's proof.

- 165—La Liseuse. An old Woman reading. After G. Deuw.
 Brilliant artist's proof; before any letters; extremely rare.

- 166—L'Observateur Distrain. A Boy blowing Bubbles.
 After Mieris.
 Brilliant impression.

- 167—The Family Concert. . . . After G. Schalken.
 First state; fine.

- *168—Les Offres Reciproques. . . . After Dietricy.
 Fourth state of the print; fine impression.

- JOHN BROWN, 1719-1790.** English.
 169—Philip baptizing the Eunuch. After J. and A. Both.
 Superb impression.
 170—Cephalus and Procris. . . . After Lorraine.
 Beautiful proof.
- JEAN JOSEPH BALECHOU, 1719-1764.** French.
 171—Portrait of August III., Roi de Pologne. After Rigaud.
 172—Ste. Geneviève. . . . : . . . After Van Loo.
 Beautiful artist's proof; from the Esdaille collection.
- ROBERT STRANGE, 1723-1792.** English.
 "In portraying the full-rounded form of the nude human figure, with its almost shadowless, cold, and warm tints of flesh, Strange stands unequaled as an engraver."—*Quandt*.
 173—Portrait of Charles I. After Vandyck.
 Early and fine impression.
 174—The Apotheosis of the Children of George III. After West.
 Artist's proof.
- RICHARD EARLOM, 1728-1794.** English.
 175—Portrait of Rembrandt. After Rembrandt.
 Choice specimen of mezzo-tinto engraving.
 176—A Blacksmith Shop. After J. Wright.
 Rich impression.
- RICHARD HOUSTON, 1728-1775.** English.
 177—An old Woman plucking a Fowl. After Rembrandt.
 Mezzo-tinto engraving.
- FRANCISCO BARTOLOZZI, 1730-1775.** Italian.
 178—Clytie. After Caracci.
 "This is the most perfect work of Bartolozzi."—*Quandt*.
- ETIENNE FICQUET, 1731-1794.** A pupil of Schmidt. French.
 179—Portrait of Jean Jacques Rousseau. After De la Tour.
 180—Portrait of Voltaire. After De la Tour.
- JACQUES FIRMIN BEAUVARLET, 1732-1797.** French.
 181—The Message. After F. Boucher.
 Fine artist's proof.
 182—The Reception. After F. Boucher.
 Artist's proof.

WILLIAM WOOLLETT, 1735-1785. English.

"In the engraving of landscape, Woollett has never been surpassed, if equaled. His prints are among the most highly esteemed and sought after by amateurs and collectors."

183—Ceyx and Alcyone. After R. Wilson.

Beautiful impression before the correction of "i" into "y" in the last word Alcione.

184—The Temple of Apollo. After Claude Lorraine.

Beautiful artist's proof.

185—Dido and Æneas. After Jones and Mortimer.

186—The First Premium Landscape. From a painting by

G. Smith, of Chichester.

Exceedingly fine impression.

187—Phæton. After Wilson.

188—The Fishery. After Wright.

Fine print.

JEAN JACQUES BOISSIEU, 1736-1810. French.

189—The Wine Cellar. Original etching.

First state.

VALENTINE GREEN, 1739-1781. Engraver in mezzotinto. English.

190—Eli and Samuel. From a painting by J. S. Copley.

CARLO ANTONIO PORPORATI, 1741-1816. A pupil of Wille. Italian.

191—Venus and Cupid. After a painting by Battoni.

Rare and beautiful artist's proof, before all letters. Exceedingly fine.

192—The Bath of Leda. After Corregio.

Artist's proof.

SAMUEL SMITH, 1745-1808. Landscape engraver. English.

193—The Water-fall. After a painting by Ruysdael.

Very fine sheet. Proof before letters.

WILLIAM SHARP, 1746-1824. Pupil of Bartolozzi. English.

194—The Doctors of the Church consulting on the Immaculateness of the Virgin. After a painting by Guido.

This noble and choice engraving is here seen in a beautiful artist's proof.

195—Portrait of John Hunter. After Reynolds.

Proof before all letters.

"Through the two portraits of Hunter and More, Sharp shows himself to be a truly great master."—*Quandt*.

SAMUEL MIDDIMAN, 1746-1818. Pupil of Woollett and Bartolozzi. English.

196—Scene from "As You Like It." The Melancholy Jacques. After Dr. Hodges.
Proof.

JOHANN GOTTHARD VON MUELLER, 1747-1830. Pupil of Wille. German.

197—Portrait of Louis XVI., King of France. From a painting by Duplessis.

PIERRE SAVART, 1750. French.

198—Portrait of J. B. Colbert. After Champagne.

199—Portrait of N. Boileau Despreaux. After Rigaud.

CHARLES CLEMENT BERVIC, 1756-1822. Pupil of Wille.

French.

200—Portrait of Louis XVI. of France. After Callet.

With the autograph of the engraver.

This is Bervic's masterpiece. To prevent the revolutionary mob from destroying the plate, he cut it up. It was afterward rejoined, and impressions taken from it.

201—The Rape of Dejanira. (*L'Elevation de Dejanira*.)

After Guido Reni.

Brilliant proof.

"One loves to refind, in the soft and brilliant tone of this engraving, in the light touch, and in a certain harmonious grace—though somewhat weak in effect—all which distinguishes the work of the brush."—*Quatremere de Quincy*.

202—The Education of Achilles. After Regnault.

Brilliant and beautiful proof.

"This sheet owes its reputation, not to the merit of the painting, but to the matchless burin of Bervic. It is considered the most accomplished work of that epoch; and the tribunal of judges in 1810, awarded it the competitive prize, as being the finest engraving that had appeared in the preceding ten years."

203—The Laocoön. Engraved after the Antique for the Musée Français.

Artist's proof.

This sheet is unequalled as a representation of sculpture. It has been called "The Suffering Marble."

RAFFAELLO MORGHEN, 1758-1833. . . . **Italian.**

"If we grant to Volpato the merit, that he was the first among his countrymen who sought to produce a harmonious and picturesque effect in his engravings, we must also give to Morghen the fame, that he carried it to a perfection never yet equaled."—*Quandt*

204—The Transfiguration. After Raphael. With the autograph of the engraver.

"Although this sheet does not surpass the Last Supper, it is nevertheless a work of broader character."—*Quandt*.

205—Madonna della Seggiola. . . . After Raphael.

206—The Magdalen. . . . After Murillo.
A beautiful artist's proof.

207—The Aurora with Apollo and the Hours. . . After Guido Reni.

Very fine impression;—and before the words "In Aedibus Rospigliosis."

"In this work Morghen changed his manner; there is less etching and more use of the burin."—*Quandt*.

208—Madonna and Child. (Madonna del Gran Duca.)

Beautiful artist's proof, with the engraver's name merely etched.

209—Theseus conquering the Minotaur. After the Marble Group by Canova.

Clear and fine impression.

210—Portrait of Deodati Turchi, Bishop of Parma. After a painting by F. Vieira.

First state, with the titles of the prelate and before Bardi's address.

211—Christ appearing to Mary in the Garden. "Noli me tangere." . . . After Baroccio.

Open letter proof.

212—The Dance of the Hours to the Tune of Time. After N. Poussin.

213—Portrait of Michael Angelo Buonarroti. . . Original.
Artist's proof; very fine.

***214—The Last Supper.** After the painting by Leonardi da Vinci.

According to Dr. Andresson, this is the third, but also the first finished, state of the print.

"Morghen worked for three years upon his great plate 'The Last Supper,' after the painting of L. da Vinci. The Duke of Milan had previously sent Matteini to make a drawing of the picture, in order that Morghen should have a correct copy of Da Vinci's work before him; and from this drawing, Morghen made his engraving. In fact, this sheet is not only the most eminent of all Morghen's works, but is also one of the greatest of engravings in general. Tenderness and strength were never more wonderfully combined. The objects are all executed according to their kind, in great perfection; a merit he acquired while engraving portraits. And the harmonious effect of the whole is wonderful. In short, this sheet is incontestably the highest triumph of that modern method of engraving which Morghen had cultivated and improved to perfection."—*Quandt*.

LAMBERTUS ANTONIUS CLAESSENS, 1764–1834. A pupil of Bartolozzi. Flemish.

215—The Descent from the Cross. After a painting by Rubens.

Very fine impression of the print.

216—Head of Christ. After Guido Reni.
Beautiful artist's proof.

JOHANN PETER PICHLER, 1765–1806. Mezzotint engraver. German.

217—The Two Sons of Rubens. After Rubens. (The engraving says by Vandyck, but this is a mistake.)

GUISSeppe LONGHI, 1766–1831. Italian.

"Longhi has not only furnished evidence of the highest perfection of technical skill in all the various forms of engraving; but he also gives the proof, that technic must constantly be subordinated to the subject and conditioned only to faithfully produce the form."—*Quandt*.

218—The Marriage of the Virgin. (Lo Sposalizio.) After the painting by Raphael.

"In this engraving, Longhi brought back his art to its proper standpoint; avoiding all attempt to imitate either the strong lights or picturesque effects of painting, but simply to reproduce the outlines."—*Quandt*,

219—The Reading Magdalen. After a painting by Correggio.

Beautiful artist's proof before all letters.

"The very difficult problem of portraying the different transparent shadows, viz., those produced by light, and those by its reflex, has here been solved in a wonderful manner."—*Quandt*.

220—Children at Play. After a painting by Poussin.

*221—Madonna del Lago. After Da Vinci.

First state.

FAUSTINO ANDERLINO, 1766–1830. Italian.

222—The Bridgewater Madonna. After Raphael.

WILLIAM SAY, 1768–1834. English.

223—Portrait of Lady Pitt. After M. W. Sharp.

MAURO GANDOLFI, 1775–1834. A pupil of Longhi. Italian.

224—Cupid sleeping under a Tent. Original.

Artist's proof.

RAPHAEL URBAIN MASSARD, 1775. French.

225—Homer. After F. Gerard.

226—Atala. After Girodet.

Proof before all letters.

227—Portrait of Louis XVIII. After Gerard.

Beautiful artist's proof.

ABRAHAM RAIMBACH, 1776–1843. English.

228—Blind Man's Buff. After the painting by D. Wilkie.

Superb, open letter proof.

LOUIS AUGUSTIN BOUCHER DESNOYERS, 1779–1857. French.

229—La Belle Jardinière. After Raphael.

"In the selection of subjects, Desnoyers' noble choice generally fell upon originals, where the thought of the artist is impressed in the form, and the color and light are handled as the subordinate means of representation. Desnoyers then reached his aim, through a simple, noble manner; and his cross-hatching is firm and definite, without being artificial or negligent. Thus, for example, his Belle Jardinière is a masterpiece of a simple, powerful, and yet highly effective engraving."—*Quandt*.

230—La Vierge de la Maison d'Albe. After Raphael.

231—Belisarius. After a painting by Gerard.

JOHANN FRIEDERICH WILHELM MUELLER, 1782–1816. German.

"Johann Gotthard von Muller turned out many excellent scholars, but above all, his immortal son, Friederich, who possessed the power of penetrating into the innermost depths of the works of the great painters."—*Quandt*.

232—St. John the Evangelist. After Domenichino.

Glorious impression of this beautiful print.

"This sheet, which ranks next to the San Sisto Madonna of the same artist, is a noble example of his endeavor to keep engraving within the legitimate boundaries of its art, viz., the reproduction of form, not color."—*Quandt*.

PIETRO ANDERLONI, 1784–1849. Pupil of Longhi. Italian.

233—Madonna del Passegio. After a painting by Raphael, now in the Bridgewater Gallery.

Proof before letters.

234—Virgin and Child, adored by two Angels. After Titian.

Superb artist's proof upon India paper.

*235—The Judgment of Solomon. After Raphael.

First state before all letters; what is called "Epreuve d'etiquette;" signed "P. Anderloni" in pencil.

JOHN BURNETT, 1784–1868. English.

236—The Blind Fiddler. After J. Wilkie.

Rare impression, and before the cross-hatching on the boy's hat.

JOSEPH THEODORE RICHOMME, 1785. One of the most celebrated French engravers of his time. French.

237—Neptune and Amphitrite. After a picture by Giulio Romano.

Choice artist's proof, before all letters.

This is the sheet which first established the fame of Richomme.

238—Thetis with the Arms of Achilles. After a painting by Gerard.

Artist's proof, with "remarque."

- 239—Portrait of Marc Antonio Raimondi. After Raphael.
Very fine print; proof before letters.

PAOLO TOSCHI, 1783–1858. Pupil of Bervic. . Italian.

- 240—Madonna della Scala. Virgin and Child. After the
fresco of Correggio.

Beautiful proof “de remarque.” Only thirty impressions
were taken of the sheet in this state.

- 241—Madonna del Velo. Left unfinished by Longhi at the
time of his death, and finished by Toschi. After
Raphael.

- 242—The Descent from the Cross. From the picture by
Daniello Da Volterra.

Superb “épreuve de remarque,” before the cross was fin-
ished. Presentation copy by Toschi, the engraver, to George
Doo.

“This sheet, the pendant to ‘Christ bearing the Cross,’ is
considered one of the principal works of modern engraving.”
—Nagler.

- 243—Second Group of the Apostles. From the fresco in the
Cupola of San Giovanni, by Correggio.

One, St. Peter, is holding the keys.

Beautiful proof, with “remark.”

- 244—St. Agatha. . . . After a fresco by Parmegiano.
Fine artist's proof upon India paper.

- 245—The Two Deacons. . . . After a fresco by Parmegiano.
Beautiful proof, with “remark.”

- *246—Lo Spasimo di Sicilia. Christ bearing the Cross. After
Raphael.

Proof before the coat of arms and dedication. The inscrip-
tion is in traced cursive letters at the bottom. There are
eight states of this plate, of which this is the fourth.

“Toschi made his drawing from the painting when it
formed a part of Napoleon's booty at Paris, and before the
restoration in 1815; and no modern engraver ever pene-
trated so deeply in the spirit of Raphael's works as he did.”
—Nagler.

SAMUELE JESI, 1789–1855. Disciple of Longhi. Italian.

- 247—Leo X., attended by the Cardinals Giulio de' Medici
(afterward Pope Clement VIII.) and Ludovico de'
Rossi. After Raphael.

Artist's proof, with the autograph of Jesi.

GIOVITO GARAVAGLIA, 1790-1835. Pupil of Faustino Anderloni. Italian.

248—The Infant Saviour attended by Angels. "Verbum Caro Factum." From a picture by Carlo Maratta.
Fine proof, before all letters.

249—Virgin and Child. . After a picture by Gimignano.
Artist's proof.

MORITZ STEINLA, 1791-1857. A scholar of Morghen and of Longhi. German.

250—The Madonna of the Burgomaster Meyer, of Basle.
After Hans Holbein.
Fine proof, before all letters, on India paper.

251—The Slaughter of the Innocents. . After Raphael.
Beautiful artist's proof, before all letters.

FRANCOIS FORSTER, 1792. French.

252—The Three Graces. After Raphael.
Artist's proof, before all letters, with the engraver's name merely traced with the point.

253—St. Cecilia. After Delaroche.
Proof before the inscription upon the tablet below.

ANTONIO PERFETTI, 1792. A pupil of R. Morghen. Italian.

254—"La Bella di Tiziano." After Titian.

SAMUEL AMSLER, 1793-1856. German.

*255—The Triumph of Religion in the Arts. After Overbeck.
Fine "avant la lettre.

NARCISSE LE COMPTE, 1794. French.

*256—Madonna of the Pearl. After Raphael.
First state, before all letters.

A. B. DURAND, 1796. American.

257—Ariadne. After J. Vanderlyn.
Artist's proof, before all letters.

HENRIQUEZ DUPONT, 1797. Pupil of Bervic and Delaroche.
French.

258—The Earl of Strafford on his way to Execution, receiving the blessing of Archbishop Laud. After P. Delaroche.

Open letter proof.

ZACHARIAS PREVOST, 1797. French.

259—Jesus at the House of Simon.

Artist's proof, upon India paper.

ACHILLE DESIRE LEFEVRE, 1798-1864. French.

260—The Holy Night, with the Birth of Our Saviour. (La Notte.) . . . From a painting by Correggio.

Artist's proof, with only the name of the engraver traced with the needle.

J. H. WATT, 1799. English line engraver.

261—May-day in the time of Queen Elizabeth.

Proof, before all letters.

J. F. WILLMORE, 1800-1863. English.

262—Italy. After a landscape by J. M. W. Turner.

Artist's proof on India paper.

M. J. DANFORTH, 1800-1860. English.

263—Uncle Toby and the Widow Wadman in the Sentry-box. After a picture by C. R. Leslie.

Artist's proof.

GEORGE T. DOO, 1800. English.

264—Ecce Homo. After Correggio.

Artist's proof, with rustic letter.

265—Nature. After the painting by Sir Thos. Lawrence.

Artist's proof, on India paper.

SAMUEL COUSINS, 1801. Engraver in Mezzotinto and Acquatinta, combining needle, graver and roulette.
English.

266—The Strawberry Girl. After Sir Joshua Reynolds.

Artist's proof, on India paper.

LOUIS CALAMATTA, 1802-1869. Italian.

267—Francesca da Rimini. After Ary Scheffer.

"Unique" copy. Artist's proof, with engraver's autograph.

JACOB FELSING, 1802. Pupil of Longhi. German.

268—Maidens at the Fountain. After the painting by E.

Bendemann.

Fine.

269—St. Catherine's Body borne by Angels. After H. Muecke.

Artist's proof.

270—Juliet. After O. Kohler.

Artist's proof.

PAOLO MERCURJ, 1804.

271—Death of Lady Jane Gray. After P. Delaroche.

Open letter, artist's proof.

272—St. Amelia, Queen of Hungary. After P. Delaroche.

Proof.

JOSEPH ANDREWS, 1806-1873. American engraver.

273—Plymouth Rock, 1620 After P. F. Rothenel.

Artist's proof, on India paper.

ACHILLE LOUIS MARTINET, 1806. French.

274—Madonna with the Goldfinch. (Madonna del Cardellino.) After Raphael.

Artist's proof, on India paper,

C. R. J. FRANCOIS, 1809. French.

275—Roman Mendicants. (Les Pelerins.) After Delaroche.

Proof before letters, on India paper.

ARISTIDE LOUIS. French.

276—Dante and Beatrice. After Ary Scheffer.

Artist's proof.

JOHANN AUGUST EDWARD MANDEL, 1810. German.

Incontestably the greatest artist with the burin since the days of Morghen, Longhi, and Wille.

277—La Madonna Colle Stelle. (The Madonna with the Stars.) After Carlo Dolce.

Proof with the "remark"—three white stars.

- 278—Die Lurlei. After Carl Begas.
Proof, before letters.
- 279—The Great Elector. After Nason.
"Unique" impression, private plate; both fine and very rare.
- 280—Portrait of Frederick William, King of Prussia. After Otto.
Artist's proof.
- ALPHONSE FRANCOIS, 1811. French.
281—Marie Antoinette before the Revolutionary Tribunal.
After P. Delaroche.
Artist's proof.
- 282—Mignon and her Father. After Ary Scheffer.
- A. F. E. BRIDOUX, 1813. French.
283—Madonna, Child and St. John. After Raphael.
Proof, before letters, on India paper.
- C. E. JACQUES, 1813. French.
284—Landscape. Original etching.
Artist's proof, on India paper.
- R. HINSELWOOD. American engraver, now living.
285—Moonrise and Sunset. After a marine view by De Haas.
- JOHN SARTAIN. American. Living.
286—Thomas Sully.
- NEW YORK BANK NOTE COMPANY. American.
287—Bank Note Vignettes.
- AMERICAN BANK NOTE COMPANY.
288—3 Bank Note Vignettes.
- U. S. ENGRAVING AND PRINTING BUREAU.
289—4 Bank Note Vignettes.
- GEORGE CRUIKSHANK. English. Living.
290—Room S. P. Avery, N. Y.
- WILLIAM HOLT. English.
291—Sunshine. After Baxter.
Artist's proof, on India paper.

SUNDRIES.

- 1—Death as Consolator (wood-cut), by Rethel.
- 2—Death as Destroyer (wood-cut), by Rethel.
- 3—Destruction of Babylon, by Kaalback.
Drawings by H. F. Farny, published by Wilson,
Hinkle & Co.
- 4—How they brought the Good News from Ghent to Aix.
- 5—The Beautiful Oak.
- 6—The Broken Rail.
- 7—Snow-bound.
- 8—Bob Acre's Duel.
- 9—Song of the Pioneers.
- 10—Quackery Discovered.
- 11—Passing the Icebergs.
- 12—The Nail Maker.
- 13—Birth of the Virgin Mary, by Cert.

HOUSEHOLD ART.

[The names of those persons to whom we are indebted for the following articles, will be found after each article mentioned.]

1. EBONY AND BRONZE CABINET, French. This Cabinet took the first premium at the French Exposition of 1867.
Mrs. R. B. Bowler.
- 2, 3. SEVRES CHINA VASES, illustrating Robinson Crusoe.
Mrs. R. B. Bowler.
4. CHAIR MADE OF DEER AND ELK HORNS.
Mrs. George K. Shoenberger.
5. OAK PEDESTAL INLAID WITH PORCELAIN.
Mrs. George K. Shoenberger.
6. LARGE OXIDIZED VASE, Arabesque work.
For Sale. Tiffany & Co., New York.
7. BRASS FLOWER STAND JARDINIERE, style of the Renaissance.
For Sale. Tiffany & Co., New York.
8. LARGE BRONZE BUST—subject, Cleopatra—by Clissinger.
For Sale. Tiffany & Co., New York.
- 9, 10. GARDEN SEATS, made of China, imitating cane-work.
Mrs. George K. Shoenberger.
11. TABLE COVER, from Damascus.
Peter Shoenberger.
12. JAPANESE TEA TRAY, Lacquer-work.
Mrs. George K. Shoenberger.
13. IRISH DRINKING CUP, bog-oak, inlaid with native jewels.
Mrs. R. B. Bowler.
14. DISH, imitation of "Head of Cabbage."
Mrs. George K. Shoenberger.
15. JAPANESE CABINET, "LACQUER AND IVORY," curiously worked.
Peter Shoenberger.

16. CHINESE JAR.
Mrs. George K. Shoenberger.
17. BRONZE CARD RECEIVER.
Mrs. R. B. Bowler.
18. LARGE BRONZE CANDELABRA.
Mrs. R. B. Bowler.
- 19, 20. STATUETTES, Spanish costumes.
Mrs. R. B. Bowler.
21. BRONZE FIGURE, for holding a Lamp. Reproduction,
original, from Herculaneum.
Rev. Geo. B. Beecher.
- 22, 23, 24. SILVER SALVERS. Reproduction from antique
Temple plates.
Rev. Geo. B. Beecher.
25. BRONZE GROUP, "Love and Friendship," by Carrier.
For Sale. Tiffany & Co., New York.
26. "FAUN," in smoked or Florentine bronze, original from
Pompeii.
For Sale. Tiffany & Co., New York.
- 27, 28. MARBLE COLUMNS. Fac-similes of those found in
the old Roman Forum, made from Marble found
in Ruins.
Rev. Geo. B. Beecher.
29. BRONZE LAMP. Reproduction of original from the Pal-
ace of 'Julian the Apostate,' now in British Museum.
Rev. Geo. B. Beecher.
30. FRENCH CLOCK, marble and gilt, made during the Reign
of Louis XV.
Mrs. R. B. Bowler.
31. AMERICAN BISON, bronze by Jackson.
For Sale. Tiffany & Co., New York.
- 32, 33. PAIR JAPANESE VASES. Subject, "God of Pleasure."
For Sale. Tiffany & Co., New York.
- 34, 35. PAIR FRENCH GILT CANDLESTICKS, Louis XV.
Mrs. R. B. Bowler.
36. ROMAN BRONZE TRIPOD.
Peter Shoenberger.

37. **IVORY PICTURE FRAME**, Chinese, richly carved.
Peter Shoenberger.
38. **NARCISSUS**, bronze; fac-simile of the original from
Pompeii.
For Sale. Tiffany & Co., New York.
- 39, 40. **PAIR CLOISONNE ENAMEL VASES**.
For Sale. Tiffany & Co., New York.
41. **FRENCH BRONZE CANDLESTICK**, comic figure.
Peter Shoenberger.
- 42, 43. **OLD JAPANESE PAINTINGS ON MARBLE**, peculiarly
framed.
For Sale. Rev. A. J. Levy.
44. **OLD CHIPPENDALE TABLE**, made in XVIIIth Century.
Mrs. L. B. Harrison.
45. **OLD HOLLAND PITCHER**.
Mrs. L. B. Harrison.
46. **OLD GRIS DE FLANDRES WARE**.
Mrs. L. B. Harrison.
47. **GRIS DE FLANDRES**, old pitcher.
Mrs. L. B. Harrison.
48. **OLD DELF WARE**, with figures of Partridges.
Geo. W. Nichols.
49. **OLD HOLLAND PITCHER**, gray and blue.
Geo. W. Nichols.
50. **OLD ENGLISH POTTERY PITCHER**.
Geo. W. Nichols.
51. **TABLE**, marquetry work.
Mrs. A. F. Perry.
52. **ROSEWOOD CHAIR**, inlaid wood.
Mrs. A. F. Perry.
53. **LARGE BRONZE GROUP**, St. George and the Dragon.
Mrs. James Bugher.
- 54, 55. **PAIR LARGE JAPANESE VASES**.
Mrs. James Bugher.
56. **BRONZE GROUP**, Judgment of Solomon.
Mrs. David Gibson.

- 57, 58. PAIR JAPANESE JARS, WITH LIDS.
Mrs. James Bugher.
59. JAPANESE FIRE SCREEN.
Mrs. James Bugher.
- 60, 61. PAIR JAPANESE BOTTLES, very curious.
Mrs. James Bugher.
62. BRONZE FIGURE, COLUMBUS.
Mrs. David Gibson.
63. JAPANESE PUNCH BOWL, WITH LID.
Mrs. James Bugher.
64. INCENSE BOWL FROM CHINESE TEMPLE, very old.
Mrs. James Bugher.
65. BRONZE FIGURE, BACCHUS.
Mrs. David Gibson.
66. ANTIQUE SIDEBBOARD, old English.
J. W. Stevenson, Covington, Ky.
- 67, 68. PAIR ANTIQUE WINE-COOLERS, old English.
J. W. Stevenson, Covington, Ky.
69. EBONY TABLE, inlaid with mother-of-pearl.
Mrs. L. E. Yorke.
- 70, 71. PAIR FRENCH CHINA AND GILT CANDLESTICKS.
Mrs. L. E. Yorke.
- 72, 73. PAIR OF CARVED WOOD PEDESTALS, carved by H. L. Fry, Esq.
Mrs. Frederick Eckstein.
74. OLD ROMAN LAMP.
Mrs. Gen. McMillen.
- 75, 76. BOHEMIAN GLASS VASES, from Prague.
Mrs. J. A. Pomeroy.
77. CARD RECEIVER, Cupid bearing a bowl.
Mrs. J. A. Pomeroy.
78. OLD WOODEN BOX, curiously carved.
Rufus King, Jr.
79. JAPANESE FLOWER STAND.
Rufus King, Jr.

80, 81. TWO LAMPS, FIGURES OF OWLS, after antique designs.
Mrs. George Carlisle.

82. BRONZE, THE GLADIATOR BEFORE THE COMBAT, original in
Rome.
Mrs. George Carlisle.

83. BRONZE, THE GLADIATOR AFTER COMBAT, original in
Rome.
Mrs. George Carlisle.

84. PITCHER, shell-shaped.
Mrs. J. A. Pomeroy.

85. BRONZE, DEMOSTHENES.
Mrs. George Carlisle.

86. MARBLE, copy of a Bath found at the Baths of Caracalla, Rome.
Mrs. George Carlisle.

87. FAC-SIMILE OF THE GREAT BRONZE BELL AT MOSCOW.
Mrs. Winslow.

88. PAIR CHINESE FIGURES.
Mrs. J. A. Pomeroy.

89. BRONZE, ARCH OF TRIUMPH IN PARIS.
Mrs. General McMillen.

90. BRONZE PAPER WEIGHT, old style Plow.
Mrs. General McMillen.

91, 92. REDUCED COPIES OF OBELISKS AT ROME, originally in
Temple of the Sun, at Heliopolis.
Mrs. George Carlisle.

93. REDUCED COPY OF EQUESTRIAN STATUE OF MARCUS AURELIUS, AT ROME.
Mrs. George Carlisle.

94 to 99. JAPANESE TOILET SET, richly ornamented.
Rufus King, Jr.

100. OLD HOLLAND FIRE SCREEN,
Mrs. J. A. Pomeroy.

101. ANTIQUE JAPANESE CABINET.
Mrs. General McMillen.

102. BRONZE VASE, WITH MARBLE PEDESTAL; fac-simile of vase at Pompeii.

Mrs. George Carlisle.

103. POTTERY PITCHER, found at Pompeii, made 250 B. C.; very curious.

Mrs. George Carlisle.

104. SWISS CHALET, MUSIC BOX.

Rufus King, Jr.

- 105, 106. PAIR BRONZE VASES, after Cellini.

Rufus King, Jr.

- 107, 108. PAIR ANTIQUE CANDLESTICKS, from Holland.

Mrs. J. A. Pomeroy.

- 109, 110. PAIR CHINA VASES, very old, Italian ware.

Mrs. J. A. Pomeroy.

111. OLD ENGLISH CABINET, XVIIIth Century.

Mrs. George Carlisle.

112. TUREEN AND PLATTER, Dresden China.

Mrs. George Carlisle.

- 113, 114. PAIR OF SILVER SPOONS, WITH FIGURES OF TWO APOSTLES, XVIth Century, from Holland.

Mrs. George Carlisle.

115. BRONZE BOX, richly ornamented.

Mrs. L. E. Yorke.

116. SMALL GILT CLOCK.

Mrs. L. E. Yorke.

117. OLD HOLLAND CLOCK ON AN ELEPHANT, black marble and brass.

Mrs. J. A. Pomeroy.

- 118, 119. PAIR OF OLD HOLLAND CANDLESTICKS, cherubs in black marble, seated on brass crocodiles.

Mrs. J. A. Pomeroy.

120. BRONZE MATCH BOX, serenade.

Mrs. J. A. Pomeroy.

121. COPY OF TRAJAN'S COLUMN IN FORUM, ROME.

Mrs. George Carlisle.

122. COPY OF ANTONINES COLUMN, original, in front of Senate House, Rome.

Mrs. George Carlisle.

123. REDUCED COPY OF THE FOCIAN COLUMN, IN FORUM, IN ROME.

Mrs. George Carlisle.

- 124, 125, OLD JAPANESE VASES, WITH LIDS, curiously ornamented.

Mrs. J. A. Pomeroy.

126. OLD JAPANESE VASE, WITH DISH.

Mrs. J. A. Pomeroy. -

127. PAPER WEIGHT, SPHINX.

Mrs. J. A. Pomeroy.

128. BRONZE FLOWER VASE, supported by female figures.

Mrs. J. A. Pomeroy.

129. REDUCED COPY OF COLUMN OF JULY, PARIS

Mrs. General McMillen.

130. REDUCED COPY OF VENDOME COLUMN, IN THE "PLACE VENDOME," PARIS, destroyed during the Commune.

Mrs. General McMillen.

131. REDUCED COPY OF OBELISK IN THE "PLACE DE LA CONCORDE," PARIS.

Mrs. General McMillen.

- 132, 133. PAIR BRONZE CANDLESTICKS, very old.

Mrs. Dr. Foster.

134. JAPANESE KETTLE.

Joseph Longworth.

- 135 to 171. SPECIMENS OF CARVED WOOD.

From the Cincinnati School of Design.

135. HANGING CABINET.

Misses Hattie and Mary Johnson.

136. DINING-ROOM SHELVES.

Benn Pitman and Miss Agnes Pitman.

137. ALTAR CROSS.

Mrs. Rochester.

138. CARD TABLE.

Miss Agnes Pitman.

139. HANGING CABINET.

Miss Louisa A. Lawson.

140. FLOWER STAND.

Miss Helen Collard.

141. BRACKET MANTEL.

Benn Pitman and Miss Agnes Pitman.

142. MEMORIAL TABLET.

Carving Class.

143. ALTAR CROSS.

Miss Hattie Caldwell.

144. CHINA CLOSET.

Miss Agnes Pitman.

145. ILLUMINATION.

Mrs. George Dominick.

146. FLOWER STAND.

B. Baldwin.

147 to 153. SIX PICTURE FRAMES.

Carving Class.

154 to 159. SIX FRUIT STANDS.

Carving Class.

160, 161, 162. THREE BOOK RACKS.

Carving Class.

163 to 168. SIX FRUIT PLATES.

Carving Class.

169, 170, 171. THREE JEWEL CASKETS.

Carving Class

172, 173. OLD GRIS DE FLANDRES POTTERY PITCHERS.

Mrs. L. B. Harrison.

174, 175. OLD SILVER TEAPOT AND SUGAR BOWL, elaborately
worked. Queen Anne. Repousse.

Mrs. J. W. Stevenson, Covington, Ky.

176, 177. OLD FRENCH TEA AND COFFEE SET.

Mrs. J. W. Stevenson, Covington, Ky.

178, 179. PAIR OF BRONZE VASES, small.

Mrs. Dr. Foster.

180, 181. PAIR OF FLORENTINE MOSAIC OBELISKS.

Mrs. Dr. Foster.

- 182, 183. ATLANTA AND HIPPOMENES, bronze.
Mrs. Wm. Henry Davis.
184. FLORENTINE MOSAIC TABLE, WITH DOVES OF PLINY.
Mrs. A. H. Hinkle.
185. CHINA CUP AND SAUCER, beautifully decorated.
Mrs. Dr. Foster.
186. A PAIR OF SQUARE BLUE VASES.
Mrs. Wm. Henry Davis.
187. OLD VENETIAN PLATTER.
Mrs. Wm. Henry Davis.
188. PARIAN MARBLE FLOWER STAND, SUPPORTED BY CUPIDS.
Mrs. Wm. Henry Davis.
189. MARQUETRY TABLE, very beautiful.
Made by Miss Lizzie Hinkle.
190. BRONZE INKSTAND, comic figure.
Mrs. Winslow.
191. BRONZE FIGURE OF GALILEO.
Mrs. Wm. Henry Davis.
192. OLD FRENCH CLOCK, dated 1679; accurate timekeeper.
For Sale. Rev. A. J. Levy.
193. LARGE CIRCULAR DISH, Italian ware, with coat of arms
of the Count de Ventadour.
194. CHINA BOWL.
195. CHINA PLATE, raised pattern.
- 196, 197. TWO CHINA CUPS AND SAUCERS, figures of flowers.
- 198, 199. TWO CHINA CUPS AND SAUCERS, blue and red figures.
The preceding seven articles have been in possession of the Le
Boutillier family two hundred years. Jos. Le Boutillier.
- 200, 201. OLD FRENCH CANDLESTICKS, formerly in possession
of Louis Philippe.
For Sale. Rev. A. J. Levy.
202. OLD DRESDEN CHINA DESSERT SET. Richly and elabo-
rately ornamented with paintings, each piece being
a work of art in itself.
Gen. Nich. Anderson.

203. ENGLISH CHINA, very old. Portions of Tea and Dinner Sets.

Miss N. B. Torrence.

- 204, 205. PAIR CANDLESTICKS, OWLS BEARING CANDLES.

Mrs. A. H. Hinkle.

206. CARVED ROSEWOOD PEDESTAL.

Mrs. A. H. Hinkle.

- 207, 208. PAIR CANTEENS, English ware.

Mrs. Wm. Henry Davis.

209. CANDLESTICK, GRIFFIN BEARING CANDLE; original in Museum at Naples.

Mrs. A. S. Winslow.

210. OLD VASE, from antique design.

Mrs. Wm. Henry Davis.

- 211, 212, 213. SWISS TABLE AND CHAIRS, handsomely carved wood.

Mrs. A. H. Hinkle.

214. CHINA SLIPPER, Dresden China.

Mrs. A. S. Winslow.

215. OLD FLEMISH ARMOR RACK, made in 1635, gracefully carved.

Leon Van Loo.

216. SHIELD, OLD VENETIAN, very odd.

Joseph Longworth.

217. BOHEMIAN GLASS BOWL, WITH LID AND PLATTER.

Rufus King, Jr.

218. LARGE DRESDEN PLATE, FIGURES, FLOWERS.

Wm. Henry Davis.

- 219, 220. PAIR OF CANDLESTICKS, men bearing candles,

Mrs. A. S. Winslow.

221. CANDLESTICK, stork on turtle.

Mrs. Dr. Foster.

222. BRONZE INCENSE BOWL.

Mrs. Dr. Foster.

- 223, 224. PAIR BRONZE PITCHERS, modeled after Pompeiian.

John R. Wright.

225, 226. OLD VENETIAN CHAIRS, 1650, grotesquely carved.

Mrs. A. S. Winslow.

227. SWISS FLOWER STAND, carved wood.

John R. Wright.

228. FLORENTINE MOSAIC TABLE, BOUQUET OF FLOWERS.

John R. Wright.

229. MUSIC STAND, carved cherry wood.

Geo. W. Nichols.

230. CHAIR, carved wood, oak; style Louis XI.

Geo. W. Nichols.

231. DINING-ROOM CHAIR, beautifully carved, oak; style Louis XVI.

Geo. W. Nichols.

232. OLD CHINESE TEAPOT, ornamented with colored figures.

Geo. W. Nichols.

233. OLD HOLLAND PITCHER, beautifully decorated.

Mrs. L. B. Harrison.

234. OLD ENGLISH PITCHER, quaint.

Mrs. L. B. Harrison.

235. LARGE "GRIS DE FLANDRES" PITCHER.

Geo. W. Nichols.

236. OLD HOLLAND BEER MUG.

Geo. W. Nichols.

237. FLORENTINE MOSAIC TABLE, PICTURE OF THE VATICAN, very large.

Miss Harbeson.

238. HALL CHAIR.

Designed and carved by N. Longworth.

239. OLD JAPANESE PITCHER.

Geo. W. Nichols.

240. OLD ARM CHAIR, Dutch Marquetry work.

Mrs. L. B. Harrison.

241. OAK CABINET, designed and carved by H. L. Fry.

Joseph Longworth.

242, 243. ANTIQUE CHINESE TABLE AND STOOL.

Joseph Longworth

244. OLD VENETIAN CABINET, 1650. Bold carvings.
Mrs. A. S. Winslow.
245. LARGE ANTIQUE CIRCULAR PLATE, old Berlin Majolica.
Paintings of the "Flight of Dejeneira," after Guido
Reni.
Mrs. A. S. Winslow.
246. LARGE PASTILE BURNER, old Berlin ware, from Royal
manufactory.
Mrs. A. S. Winslow.
247. CUP AND SAUCER, Italian, Capo di Monte. Second Pe-
riod, under the Patronage of Ferdinand IV., 1759.
Beautifully ornamented with raised figures.
Mrs. A. S. Winslow.
248. CHINA CARD RECEIVER; colored Landscape from Min-
ton, London.
Mrs. A. S. Winslow.
249. CHINA CUP AND SAUCER, old Berlin ware, 1790, from
Royal manufactory, illustrating the Chase.
Mrs. A. S. Winslow.
250. CHINA CUP AND SAUCER, Holland ware, with figures of
Peasants.
Mrs. A. S. Winslow.
251. OLD JAPANESE DISH, fish-shaped.
Mrs. A. S. Winslow.
- 252, 253. PAIR DINNER SAUCERS, from Worcester, England,
illustrating Scenes in England.
Mrs. A. S. Winslow.
254. CHINA CUP AND SAUCER, from Worcester, England, 1769.
Mrs. A. S. Winslow.
- 255, 256. PAIR BRONZE VASES, very old.
Mrs. A. S. Winslow.
- 257, 258, 259. THREE WALL BRACKETS.
Carving Class.
- 260, 261, 262. THREE WALL POCKETS.
Carving Class.

263. CHINA BOWL, beautifully decorated with paintings of Flowers, from Imperial manufactory, St. Petersburg.
Mrs. A. S. Winslow.
264. LOWER PART OF CABINET, ebony and ivory, old Italian.
Mrs. Wm. Henry Davis.
265. CAST-IRON TABLE AND URN, after Cellini; made in Hartz Mountains.
Mrs. Wm. Resor.
266. FRENCH BRONZE PARTRIDGE.
Mrs. Wm. Resor.
267. REINDEER, WITH WOMAN RIDING, cast-iron.
Mrs. Wm. Resor.
268. BRONZE CRANE ON TURTLE, HOLDING SNAKE IN CLAW.
Mrs. A. S. Winslow.
269. WOOD CARVING BY STEINER.
Mrs. Wm. Resor.
270. OLD POWDER HORN, Roman, XVth Century.
Rev. A. J. Levy.
- 271, 272. CANDLESTICK AND MATCH BOX. Stable and Field.
Mrs. Wm. Resor.
273. OLD COPY OF *ÆNEID* OF VIRGIL, 1588.
For Sale. Rev. A. J. Levy.
274. OLD COPY OF HISTORY OF JOSEPHUS, 1531.
For Sale. Rev. A. J. Levy.
275. OLD COPY OF HISTORY OF FRANCE, 1511.
For Sale. Rev. A. J. Levy.
276. OLD COPY OF HEBREW BIBLE, WITH NEW TESTAMENT, first published in Hebrew letters. Antwerp, 1573.
Rev. A. J. Levy.
277. OLD BOOK, 1632, written by Galileo; the book that caused all his troubles.
S. D. Horton.
278. PAMPHLET, WRITTEN BY MARTIN LUTHER, containing letter written to his friend Liink.
S. D. Horton.

279. OLD BOOK; original Report of the Religious Disputation between Luther and Eck.
S. D. Horton.
280. THE TEN COMMANDMENTS EXPLAINED IN PAMPHLET, by Martin Luther, 1518.
S. D. Horton.
281. SERMON ON THE DEATH OF MARTIN LUTHER.
S. D. Horton.
282. LUTHER'S ANSWER TO DR. ECK'S "BULL OF EXCOMMUNICATION," 1520.
S. D. Horton.
283. LUTHER'S "SYSTEM OF CHRONOLOGY."
S. D. Horton.
284. COMMENTARY ON THE EPISTLE OF PETER, written by Martin Luther.
S. D. Horton.
285. FRENCH SILVER BRONZE, RETRIEVER AND PHEASANT.
Mrs. Wm. Resor.
286. SMALL BRONZE FIGURE OF FREDERICK THE GREAT.
Mrs. Wm. Resor.
287. BRONZE BOX, WITH SCENES ILLUSTRATING LIFE OF GOETHE.
Mrs. Wm. Resor.
288. MUG, Bohemian glass.
Mrs. Wm. Resor.
289. VASE, Bohemian glass.
Mrs. Wm. Resor.
290. CABINET. Antique Flemish work, 1635, quaintly carved, containing antique Japanese, Chinese, and Flemish porcelain.
Leon Van Loo.
291. OLD CHAIR FOR LIBRARY, handsomely carved.
Peter A. White.
292. CASE CONTAINING LARGE URN, WITH PEDESTAL, solid gold, with two gold side ornaments.
James Robb.
293. MEDIEVAL LIBRARY TABLE.
For Sale. Designed and carved by H. L. Fry

294. SEVRES CHINA FLOWER STAND, female figure supporting baskets.

Mrs. Wm. Resor, Jr

295. ALABASTER PLATE, WITH HEAD OF MICHAEL ANGELO.

Mrs. Wm. Resor, Jr.

296. PICTURE FRAME.

Designed and carved by H. L. Fry for H. Barney.

297. CARVED TABLE, made by H. L. Fry.

Mrs. F. Eckstein.

- 298, 299. PAIR TEAKWOOD STOOLS.

For Sale. Sypher & Co., New York.

300. HALL CLOCK, old Dutch.

For Sale. Sypher & Co., New York.

301. LARGE BERLIN VASE, WITH PAINTING OF STATUE OF
FREDERICK THE GREAT. Royal Manufactory.

James Robb.

302. DUTCH INLAID SECRETARY.

For Sale. Sypher & Co, New York.

303. TABLE, inlaid with native woods.

James Sylvester.

- 304, 305. PAIR LARGE JAPANESE VASES.

Joseph Emery.

- 306, 307. PAIR DUTCH INLAID CARD TABLES.

For Sale. Sypher & Co., New York.

- 308, 309. PAIR CHINA VASES, antique, curiously ornamented.

Mrs. George Carlisle.

310. MARBLE BUST.

For Sale. Sypher & Co., New York.

311. OLD BRONZE INCENSE BOWL, copy of Pompeian.

Mrs. J. A. Pomeroy.

312. ORIGINAL MEDALLION OF NAPOLEON I., taken from life.

Mrs. D. J. Holmes,

313. OLD VENETIAN MIRROR, gilt frame; silver figures of
boys bearing glass.

Mrs. D. J. Holmes.

314. DINNER PLATES, formerly in possession of Napoleon III.
For Sale. Sypher & Co., New York.
315. SOUP PLATES, formerly in the possession of Napoleon III.
For Sale. Sypher & Co., New York.
316. CREAM JUG, formerly in the possession of Napoleon III.
For Sale. Sypher & Co., New York.
317. SUGAR BOWL, formerly in the possession of Napoleon III.
For Sale. Sypher & Co., New York.
318. CHINESE CUP AND SAUCER, very odd.
Mrs. D. J. Holmes.
319. OLD CHINESE MILK PITCHER.
Mrs. D. J. Holmes.
320. MEAT DISH, formerly belonging to Napoleon III.
For Sale. Sypher & Co., New York.
- 321, 322. PAIR PICKLE DISHES, formerly in the possession of Napoleon III.
For Sale. Sypher & Co., New York.
- 323, 324. PAIR LARGE PLATES, formerly belonging to the late Napoleon III.
For Sale. Sypher & Co., New York.
- 325, 326. PAIR SILVER GROUPS, illustrating Meissonnier's picture, "The Gambler's Quarrel."
Mrs. D. J. Holmes.
327. LARGE VENETIAN MIRROR.
Mrs. D. J. Holmes.
328. AMBASSADOR'S SNUFF BOX, oval tortoise shell, with silver medallion of Charles I., King of England.
James Le Boutillier.
329. OLD NEEDLE CASE, silver, made in XVIth century.
James Le Boutillier.
330. OLD PLATE, Italian ware, with painting of the coat of arms of the Count de Ventadour.
James Le Boutillier.

331. CUP AND SAUCER, old French.
Mrs. D. J. Holmes.
332. OLD SQUARE MAJOLICA VASE, richly ornamented with
figures of flowers.
Mrs. D. J. Holmes.
333. CHINESE VASE, imitation of cane work; style Bernard
Palissy.
Mrs. D. J. Holmes.
- 334, 335. PAIR OF PAINTINGS ON PORCELAIN, BIRDS AND
FLOWERS.
Miss S. Schooley.
336. OLD JAPANESE CHINA TEAPOT.
Mrs. D. J. Holmes.
337. OLD FRENCH PLATE, Brittany, with picture of light-
house; odd representation of human face.
Mrs. D. J. Holmes.
338. OLD FRENCH PLATE, Brittany, illustrating reunion of
the army, the church, and the people.
Mrs. D. J. Holmes.
339. OLD FRENCH PLATE, Brittany, ornamented with flowers.
Mrs. D. J. Holmes.
340. OLD JAPANESE PLATE, quaintly ornamented.
Mrs. D. J. Holmes.
341. ALBUM FOR PHOTOGRAPHS.
Joseph Emery.
- 342, 343. PAIR OLD RUSSIAN VOTIVE PICTURES.
Mrs. George Carlisle.
344. SEVRES FLOWER VASE,
Mrs. D. J. Holmes.
345. RUSSIAN TEA MEASURE, antique.
Mrs. D. J. Holmes.
346. ANTIQUE FLEMISH SPEAR HEAD, new staff, in old style.
Geo. W. Nichols.
347. SILVER NAPKIN RINGS.
Mrs. D. J. Holmes.

348. WALNUT PICTURE FRAME, with Engraving, by Raphael Morghen, of Guido Reni's "Aurora."

Carved and exhibited by S. G. Moore, Portsmouth, O.

349. CARVED WALNUT TABLE.

Designed and carved by S. G. Moore, Portsmouth, O.

SPECIMENS OF MARBLE FLOOR TILE FROM MORRIS & CO.,
OF LONDON.

350. PICTURE, THE JUDGMENT OF PARIS, surrounded by
Flowers.

351. PICTURE OF SAINT CECILIA, with blue border.

352 to 365. DIFFERENT SPECIMENS OF FLOWERED TILE.

Morris & Co., London.

366. OLD JAPANESE ARMOR, very curious.

Lieut. W. H. Turner, U. S. N.

367. LARGE JAPANESE SWORD.

Lieut. W. H. Turner, U. S. N.

368. JAPANESE LANTERN.

Lieut. W. H. Turner, U. S. N.

369. SMALL CHINESE SWORD, made of Chinese money.

Lieut. W. H. Turner, U. S. N.

370. WOOD CARVING, LAST SUPPER, carved by the actors in
the passion play at Oberommegan.

Mrs. Geo. Carlisle.

CASE OF TIFFANY & CO., NEW YORK, CONTAINING SILVER-
WARE. FOR SALE.

1. TOILET SET, silver.
2. VASE, HORSE AND JOCKEY.
3. TEA SET—HOP VINE.
4. KETTLE—HOP VINE.
5. PITCHER FOR HOT MILK—HOP VINE.
6. FLAT ROUND VASE.
7. JAPANESE VASE.

8. BUTTERFLY VASE.
9. INDIAN TEA SET.
10. CASE OF PERSIAN SPOONS AND FORKS.
11. INDIAN PITCHER.
12. INDIAN GOBLET.
13. INDIAN GOBLET.
14. TINTED PITCHER.
15. SMALL INDIAN PITCHER.
16. BOWL AND SAUCER.
17. GILT PITCHER.
18. FLASK, WITH CASE.
19. EAGLE PUNCH BOWL.
20. INDIAN WAITER.



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